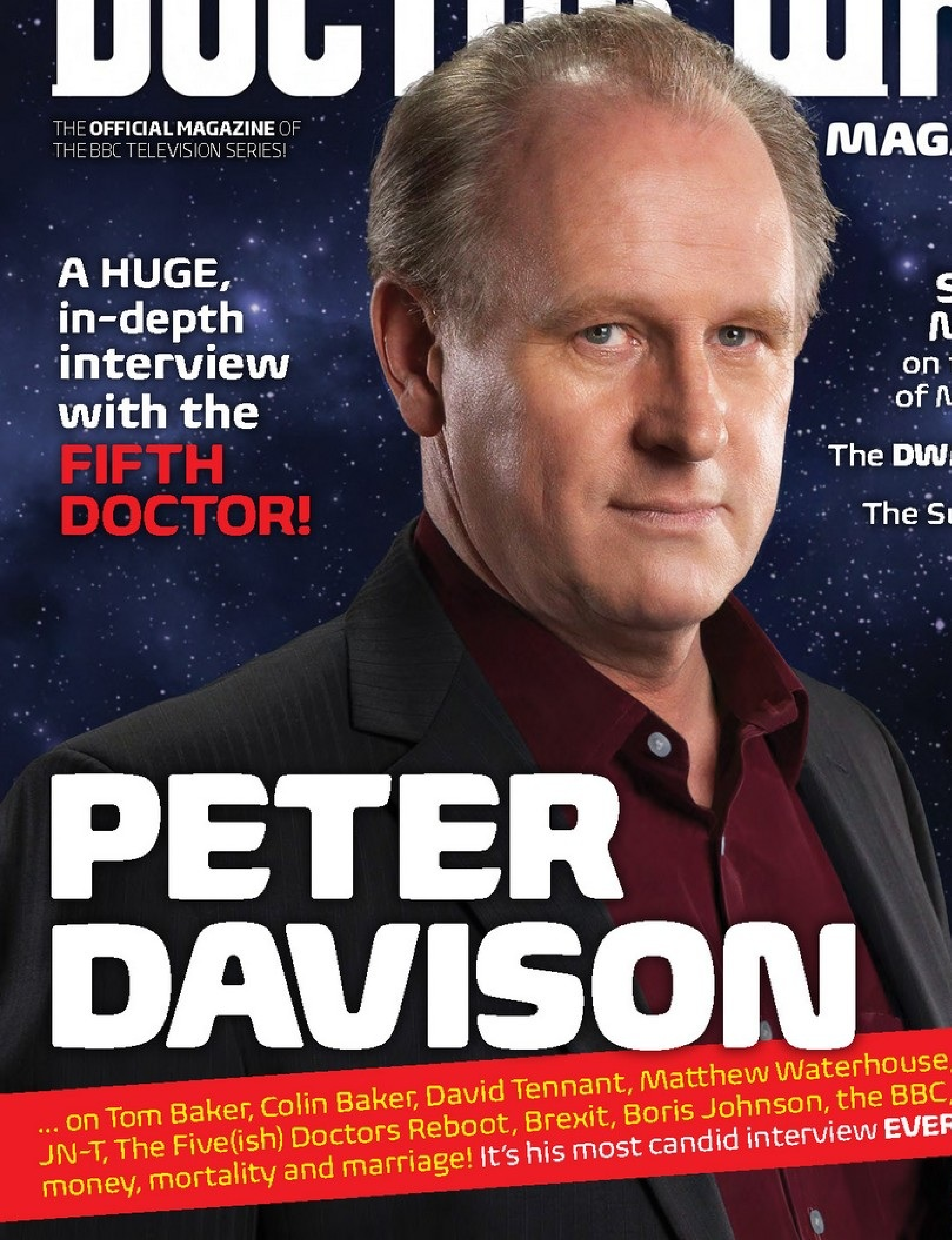
BBC

Exec producer **BRIAN MINCHIN** on keeping secrets, being political, and the excitement of the next series!

DOCTOR WHO MAGAZINE™

THE **OFFICIAL MAGAZINE** OF
THE BBC TELEVISION SERIES!



A HUGE, in-depth interview with the **FIFTH DOCTOR!**

STEVEN MOFFAT on the return of Matt Lucas

The **DWM** Awards

The Sun Makers

ISSUE 503
October 2016

PETER DAVISON

... on Tom Baker, Colin Baker, David Tennant, Matthew Waterhouse, JN-T, The Five(ish) Doctors Reboot, Brexit, Boris Johnson, the BBC, money, mortality and marriage! It's his most candid interview **EVER!**

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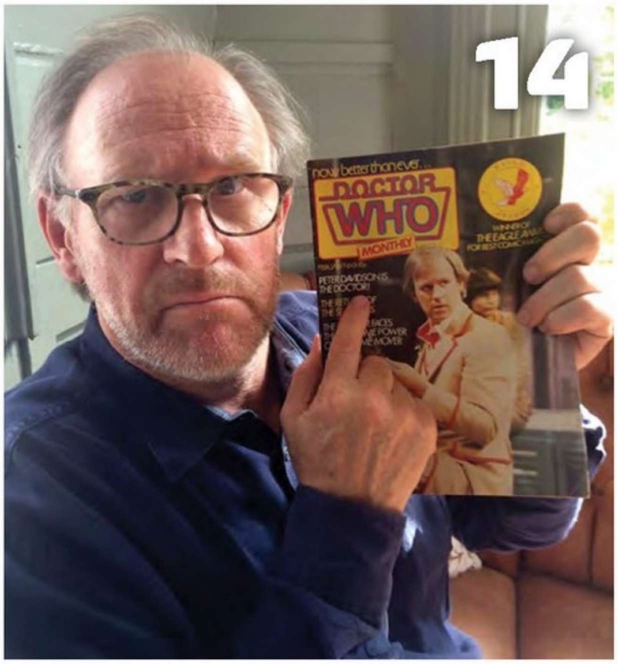

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Letter from the Editor

I was five years old when Tom Baker regenerated into Peter Davison in the final episode of *Logopolis* in 1981. Admittedly I'd been an early developer (I can vividly remember watching everything from 1979's *Destiny of the Daleks* onwards when I was only three), but although Tom was the first Doctor I saw, it was Peter's Doctor who I grew up with.

By the time Peter made his full début in *Castrovalva* at the start of 1982, I was already obsessed with the Fifth Doctor. I'd learned how to draw him, and I'd started a scrapbook full of newspaper and magazine cuttings, putting in everything about Peter that I could lay my hands on. ("How many photos do you *need* of Peter Davison?" my Mum would cry.) I was even genuinely annoyed at the misspelling of his name on the cover of **DWM** 61.

My Dad had a panama hat a little bit like the Fifth Doctor's, so it was easy to pretend that I was the Doctor, especially as I had a younger brother and sister who could be my companions. (I'd like to apologise now to my brother, John, whom I *always* forced to be Adric. I don't think my sister, Helen, minded being Tegan, though. In fact, she was rather good at bossing us around. Toni the cat had to be Nyssa, and she was also rather good at it.)

Anyway, the point is, I loved the Fifth Doctor. He was my hero. I hadn't really felt too upset watching *Logopolis*, but when the Fifth Doctor regenerated at the end of *The Caves of Androzani*, I remember being distraught that my hero was gone.

Thank you, Peter Davison, for my childhood memories. Tom

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Ask STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"I decided to import the best comic timing I've ever seen into *Doctor Who* on a regular basis."

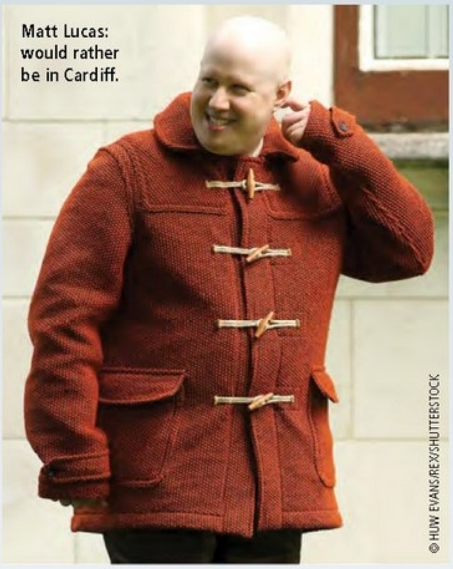
MARTIN PAXMAN **asks: At what point did you decide that Nardole should return to the series?**
I decided Nardole should return to *Doctor Who* when Matt Lucas got in touch saying, "I loved being in that show. Can I come back?" And I sat there thinking, 'Okay, so this guy who's out in LA being offered every kind of pilot and every kind of career advancement has basically decided that instead of all that wealth and spectacular success, he'd rather go to Cardiff and make *Doctor Who.*' I thought, 'He is of my kind. He belongs to our world.' And so now that was an opportunity – given that it was in front of me and possible – I decided to import the best comic timing I've ever seen into *Doctor Who* on a regular basis.

DANIEL MOORING **asks: What does the Doctor make of Donald Trump's decision to run for President of the United States?**
The Doctor is entirely opposed to Donald Trump as President, because he believes in intelligence and kindness. And Donald Trump appears to stand opposed to both those impulses. So although the Doctor normally takes no part in politics, he is disgusted and turbulent with rage that someone who is a reality television star would contemplate executive power. Executive power is always repellent to the Doctor – unless it's his, of course, but he's funny that way. But he has almost no words to express how fully contemptuous he is of Donald Trump. Having seen a parallel universe in which Donald Trump actually won the election, he knows that certain doom results. He is extremely concerned that we do not find ourselves in that parallel universe.

ANDY BACKHOUSE **asks: Do you think Missy can still hear the drums in her head?**
Missy can hear drums still – they've just got into a more funky rhythm now. Have you seen the way she walks? They've got into a Michelle Gomez rhythm and she's moving in ways which defy description.

LOUISE POND **asks: Is there a story you've always wanted to do but will never be able to do because it's just too impossible?**
The story I always wanted to do was the story of a daft old alien who stole a time machine and ran away. And it turns out I got to do that after all. It is still the most improbable event in my life.

TJ WHALE **asks: In *The Witch's Familiar* did the Doctor lose a regeneration when Davros took so much energy from him?**
As the Doctor explained at the time, he may be unaccountably short in one future regeneration. I refer, of course – should this be required as a clarification – to his height.



Matt Lucas: would rather be in Cardiff.

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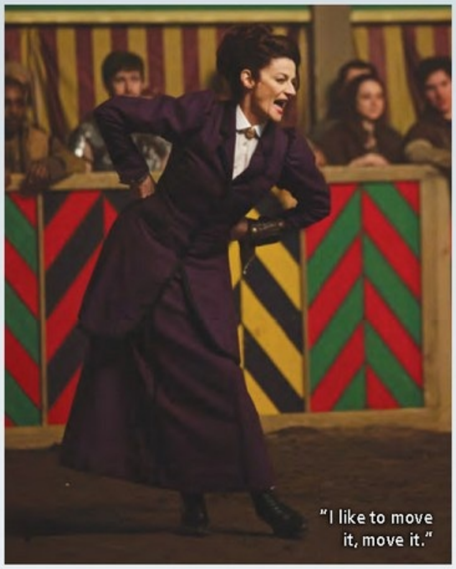
GEORGIA SPYROU **asks: Will we ever see the return of the Sandmen from *Sleep No More*, or is it one of those defeats that the Doctor just has to accept?**
We can never truly know if any of the Doctor's victories or defeats remain so in the future. The Sandmen are out there, and quite possibly he will encounter them again...

PETER WYE **asks: Where physically was the confession dial during the billions of years the Doctor was trapped in it? Given that he seems to recognise the position of the stars, and thinks that he's only moved a short distance from where he was at the end of *Face the Raven*, he must know geographically where he is.**
The confession dial floated around a bit and outlived all the planets upon which it temporarily resided. As the universe shrank around it, the Doctor was able to identify his current position.

DEREK McKAYE **asks: Other than *Doctor Who*, what other shows were 'appointment TV' for you when you were a child?**
I really liked *Doctor Who* starring Jon Pertwee; *Doctor Who* starring Patrick Troughton; I was a particular devotee of *Doctor Who* starring Peter Davison. And Tom Baker. *Doctor Who* starring anyone really. It's so many shows in one, that I really required to know no other shows.

Okay, my serious answer is, I bloody loved *Columbo.* I think I would have written a good *Columbo.* And if Peter Falk would kindly bend to public opinion and stop being dead, I would very much like to write for him.



"I like to move it, move it."

'SEVERE DELAYS' **asks: Now the number one *Doctor Who* fan rule 'Steven lies' no longer applies, what do you think will replace it?**
Steven Moffat still lies, but we don't care anymore.

RED GEORGIE **asks: If the Doctor was forced to live on Earth and get a job, what would it be?**
Scientific Advisor to UNIT. (Do pay attention!)

BEN **asks: How many series did you plan on doing when you first took the job?**
Three.

JASON GOTT **asks: If you had to cast one more Doctor, who would your dream pick be?**
Me.

PIETRO DIAERIA **asks: Can you describe the next series in one word?**
No.

JOE MAX **asks: What's your favourite crisp?**
Finally, a question which I can fully engage with! I have, perhaps, a surprising answer. Although salt and vinegar is bracing, and although cheese and onion is deep and sensuous, I remain a devotee of the plain crisp. The crisp in all its purity, and salty beauty. I love crisps and I love the variety the different flavours provide. But for me, the true crisp, the platonic crisp is the plain crisp. Join me. **DWM**

If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe…

Little goes a long way?

Ralf Little denies everything.

As summer draws to a close, so does principal recording on Episodes 3 and 4 of the 2017 series of *Doctor Who*.

The episodes are written by Sarah Dollard and Mike Bartlett respectively, and directed by Bill Anderson. Although Bill is a newcomer to *Doctor Who*, he's an experienced director with credits going back to the 1990s. Most recently, he's overseen episodes of *Mr Selfridge*, *The Mill* and *Inspector George Gently*.

The next episode to be recorded will also be the next to be shown on television – the 2016 Christmas Special. As is traditional, it will be written by the showrunner, Steven Moffat. Other than Peter Capaldi as the Doctor, no other cast members have so far been revealed. Pearl Mackie will not be appearing in the Special, as her début as Bill will be in the first episode of the 2017 series.

Someone else who categorically *won't* be appearing in *Doctor Who* is actor Ralf Little, best known for playing Antony in the *The Royle Family*, and who previously voiced Guy Fawkes for one of the BBC's 2011 *Doctor Who Adventure Games: The Gunpowder Plot*. Ralf made his denial of having any involvement in the show in a video shot on the TARDIS set, posted on the official *Doctor Who* YouTube channel – see *tinyrul.com/RalfWho*. Oh. Hang on...

Mandrel and Morbius join exhibition by popular demand!

Visitors to the *Doctor Who* Experience in Cardiff will soon be able to see two more classic monsters from the Tom Baker era of *Doctor Who*, freshly restored by a team of experts, including special effects wizard Mike Tucker.

The new exhibits are the Morbius creature from 1976's *The Brain of Morbius* and a Mandrel from the 1979 serial *Nightmare of Eden*.

Brad Kelly, General Manager of the *Doctor Who* Experience, tells **DWM**, "The restoration of these monsters continues the work we started when we first opened the exhibition in London, way back in 2011. In the autumn of 2015, we also restored the 1980s version of Davros to coincide with the character's return in *The Magician's Apprentice*. We found the original head cast made for Terry Molloy [who played the character in the 80s], and Terry visited Mike Tucker's workshop and gave us his approval."

The decision on what monsters to restore next was decided by an online poll. Also making the shortlist were an 80s-style Sea Devil [*Warriors of the Deep*], a Tractator [*Frontios*], Drathro and a Vervoid [*The Trial of a Time Lord*],

Terry Molloy and his alter ego.

a Haemovore [*The Curse of Fenric*] and a Cheetah Person [*Survival*].

"Over 8000 people cast a vote," says Brad, "and the winners were both Fourth Doctor-era monsters. The Mandrel and Morbius will be unveiled over the Bank Holiday weekend of 27-28 August, when Mike Tucker will return to talk about the restoration process, as part of a weekend of other events. Come and join us!"

For more details on the exhibition visit *doctorwhoexperience.com*

McGann comes to Blu-ray

The 1996 TV Movie starring Paul McGann as the Eighth Doctor is to be released on Blu-ray by BBC Worldwide.

Sadly, The TV Movie has not been rebuilt by scanning the original 35mm film elements at higher resolution for this Blu-ray release, but instead it's been scaled up from the standard-definition master copy.

Extras on the Blu-ray, all previously available on DVD, are included alongside the main feature. On Disc 1, these are as follows: two audio commentaries – one with director Geoffrey Sax, and one with Paul McGann and Sylvester McCoy; *The Seven Year Hitch*; *The Doctor's Strange Love*; mini-episode *The Night of the Doctor*; a photo gallery; an isolated score; production subtitles; and four music tracks.

Blu-ray Disc
BBC
DOCTOR WHO
THE MOVIE
12

Disc 2's extras are: Paul McGann's audition; electronic press kit footage; *Behind the Scenes*; *Philip Segal's Tour of the TARDIS*; alternative takes; BBC trailers; *Who Peter 1989-2009*; *The Wilderness Years*; *Stripped for Action*; *Tomorrow's Times*; and VFX Tests (from 1994 and 1996).

The film is released as a two-disc Blu-ray set by BBC Worldwide on 19 September, priced £20.54.

TOM BAKER & KATY MANNING
BAKER'S END
by PAUL MAGRS

Baker's End

■ A new audio series is about to be launched starring Tom Baker – as himself! *Baker's End* also stars Katy Manning and Susan Jameson, and is written by Paul Magrs. The first in the series, *The King of Cats*, will be released on CD (£9.99) and download (£6.99) on 2 September, and will be available from *www.bafflegab.co.uk* and Amazon. Further episodes will be released every two months.

Legacy Update

■ The *Doctor Who: Legacy* puzzle game app has launched the first chapter of a new adventure, *Bigger on the Inside*. Written by George Mann, the story follows the Eighth Doctor and the War Doctor as they try to save the TARDIS and figure out who is behind the deadly attack on her. *Legacy* is available from Apple and Android app stores.

WHO TALK
REMEMBRANCE
COMMENTARY
fantom audio

DVD Commentaries

■ Publisher Fantom Films has released a new title in its audio range *Who Talk*, which provides new commentaries for *Doctor Who* stories hosted by Toby Hadoke and designed to be played alongside the official DVD releases. Now available is *Remembrance of the Daleks*, featuring Pamela Salem, Simon Williams, Karen Gledhill, Andrew Cartmel and Andrew Morgan. Other titles in the range in include *The Dæmons*, *Day of Armageddon*, *The Web of Fear* and *The Enemy of the World*. See *www.whotalk.co.uk* for more details on how to purchase.

Artificial Beings

CONNECTING
WHO
ARTIFICIAL BEINGS
PETER GREHAN

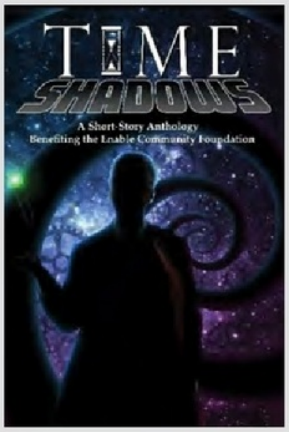
■ *Connecting Who: Artificial Beings* by Peter Grehan, is a new unofficial *Doctor Who* reference book set for publication later this year. The book investigates artificial beings such as the Cybermen, Autons and Yeti, making connections to literary and scientific sources.

The book is exclusively available from *www.candyjarbooks.co.uk* to pre-order, priced £8.99 plus p&p.

New Short story collection

■ A brand-new unofficial *Doctor Who* short-story anthology for charity is now available. *Time Shadows* features a foreword by former *Doctor Who* and *Sarah Jane Adventures* script editor Gary Russell, and stories by writers previously published by Big Finish, BBC Books and Obverse Books. All of the televised Doctors are featured across 25 stories, which include a five-part framing story with the Twelfth Doctor and Clara.

All sales proceeds benefit the Enable Community Foundation, and further details, including information on how to order, are available from *tinyurl.com/TimeShadows*



Who star interviews in new Callan book

■ *The Callan File: The Definitive Guide*, written by Robert Fairclough and Mike Kenwood, is published in September, priced £19.99. This book examines the 1967-72 TV series *Callan*, featuring interviews with actors and writers who contributed to the spy drama – many of whom also have *Doctor Who* connections, such as Robert Banks Stewart, Hugh Walters, Julian Glover, Russell Hunter and William Squire. For more details, visit *www.quoitmedia.co.uk*

Adric is back for more!

Peter Davison with Matthew Waterhouse, Janet Fielding and Sarah Sutton.

Matthew Waterhouse is returning to for three new stories as the young mathematical genius, Adric, in Big Finish's main range of *Doctor Who* audio adventures.

Reunited with Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), and Sarah Sutton (Nyssa), it's the first time Matthew has played the role since last year's Scribe Award-winning *Doctor Who – The Fifth Doctor Box Set*.

Matthew, who first played the role in the 1980 story *Full Circle*, tells **DWM**, "I took a long time to get around to the idea of doing *Doctor Who* audios – I thought they might not be as good – but now I just absolutely love it. I think the character is beautifully written. Everything we're doing at Big Finish is stuff that's already in the character, in the stories – they're just being extended a bit. Peter, Janet, Sarah and I have this wonderful bantering, sometimes acidic relationship which I really like, and it's hugely pleasurable and exciting to do. Having initially said I didn't want to do them, I now think, 'when is the next one going to arrive?' This is proper *Doctor Who* – they're really carefully written, they're witty and funny, and they're highly inventive."

Range editor Alan Barnes says, "It's been great to bring Adric into Big Finish's monthly range at long last. Andrew Smith wrote Adric's introductory story on TV, so I was determined to get him back to write his re-introduction. Andrew's *The Star Men* is the first story of the trilogy, full of far-out cosmic science, in which an astronomical base at the fringes of Earth's galaxy finds itself on the front line of a war with an unimaginably alien force…"

Matthew adds, "Adric is quite heroic in this story, and a young woman finds him rather hot because she's a bit brainy like he is. There's some genuine character work, with a great concept, and there are some really nice moments between Adric and a young woman called Autumn, played by Sophie Wu." *The Star Men* also stars Sue Holderness, who is best known as *Only Fools and Horses*' Marlene.

"Phil Mulryne's *The Contingency Club* comes next," continues Alan Barnes, "in which the TARDIS lands inside the most exclusive gentlemen's club in all of Victorian London – a club where all the waiters are identical clones!"

The Contingency Club guest stars Clive Merrison (who appeared as Jim Callum in 1967's *The Tomb of the Cybermen* and as the Deputy Caretaker in 1987's *Paradise Towers*) and Philip Jackson.

"The final story in the trilogy is *Zaltys* by Matthew J Elliott," reveals Alan. "The TARDIS lands on a world just hours from catastrophe. Meanwhile, Tegan is stranded in space, where she comes face to face with a very particular horror – one she thought existed only in nightmares."

The cast for *Zaltys* includes Rebecca Root, Niamh Cusack, Philip Franks and Carol Sloman – the daughter of 1970s *Doctor Who* writer Robert Sloman.

The first story in the trilogy will be available from *www.bigfinish.com* from January 2017, as a CD (£14.99) or to download (£12.99).

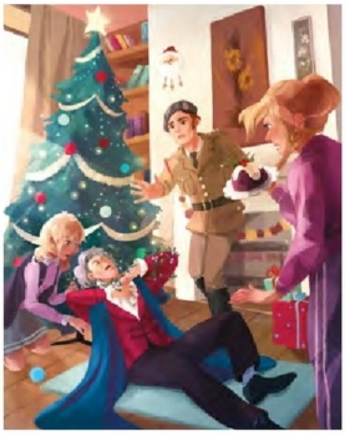
The Twelve Doctors of Christmas!

Five new *Doctor Who* books are on their way from Penguin this Autumn.

Choose the Future: Terror Moon by Trevor Baxendale, published 1 September priced £6.99, is an interactive adventure in which the reader gets to decide how the story progresses, as the Twelfth Doctor discovers a monstrous, flesh-eating horror lying in wait on a far-off moonbase.

Four titles are published on 6 October. *A History of Humankind*, priced £9.99, is a companion volume to the previously published *How to be a Time Lord* and *The Dangerous Book of Monsters*. The Doctor has got hold of a history text book from Coal Hill School, and has decided to improve it with notes of his own…

The Twelve Doctors of Christmas, priced £12.99 is a beautifully illustrated collection of new *Doctor Who* stories by six different authors, each featuring one of the 12 Doctors on a festive adventure in the TARDIS.



The Official Annual 2017, written by Paul Lang, is priced £7.99, featuring the traditional mix of stories, puzzles and fun.

Time Lord Fairy Tales – Slipcase Edition is priced £20 and contains 16 small hardback books by Justin Richards, each one a fairytale set in the *Doctor Who* universe. Previously published in 2015 as a single volume, this edition includes a new story, *The Emperor Dalek's New Clothes*.

And finally… Red Dwarf!

There's some good news for lovers of great TV who are suffering the long wait until *Doctor Who*'s return at Christmas – the boys from the Dwarf are back!

Thursday 22 September sees the first episode of *Red Dwarf XI* début at 9pm on Dave, with another five episodes airing at the same time over the next five weeks. The sci-fi sitcom's 11th series, featuring the regular cast of Craig Charles as Lister, Chris Barrie as Rimmer, Danny John-Jules as Cat and Robert Llewellyn as Kryten, begins with the episode *Twentica*, followed by *Samsara*, *Give and Take*, *Officer Rimmer*, *Krysis* and *Can of Worms*.

The *Red Dwarf* gang help to fill a sci-fi gap this autumn.

Beyond the **TARDIS**

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

Bendu Like Baker

■ In July it was announced Tom Baker would voice Bendu in the forthcoming season of *Star Wars: Rebels* to air on Disney XD. Tom first affirmed this during August 2015's 'Day of the Doctors 2' convention. Bendu is described as 'the middle way of the force' and features in the trailer (see *tinyurl.com/tomrebels* at two minutes and 43 seconds). Meanwhile, Colin Baker, who will soon be seen as a contestant in ITV's *The Chase*, played Theo in crowdfunded science-fiction movie *Time and Again* in Nottingham during July.

Capaldi's box

■ Peter Capaldi features as Cardinal Richelieu throughout Season One of the recent box set release *The Musketeers: The Complete Collection* and later this year will be seen as David Hunter in a limited 1,000 edition reissue of half-hour short *Solid Geometry*. Amazon Prime launches eight-part post-World War II Paris fashion house drama *The Collection* featuring Michelle Gomez as Eliette on 2 September. Alex Kingston will appear as a so far unnamed eccentric character in a couple of episodes of Netflix's *Gilmore Girls: A Year in the Life*.

Jenna's Coronation

■ Ahead of next month's media blitz for the eight-part ITV period drama *Victoria*, Jenna Coleman attended the Vogue party in Paris on 5 July and the Serpentine Summer Party the next night, also graced by Maisie Williams sporting a new funky blue hairstyle. Maisie, who with *Game of Thrones* co-stars in June visited a Syrian refugee camp in Greece hosted by the International Rescue Committee, was in the Royal box for the Wimbledon women's singles final on 9 July.

Sherlock's Dream Lord

■ Steven Moffat and Mark Gatiss were at the San Diego Comic-Con, unveiling a teaser trailer for *Sherlock* Series Four featuring guest star Toby Jones (*tinyurl.com/S4sherlock*) in which *An Adventure in Space and Time*'s Sacha Dhawan is reported to play a character called A.J. *Sherlock*'s New Year's Day episode *The Abominable Bride* was the BBC's top-selling programme over the past year, bought by 216 territories. Mark Gatiss, who plays Harold in *The Boys in the Band* at London's Park Theatre from 28 September to 30 October (further info via *tinyurl.com/parkgatiss*), also tours with the play to Salford's The Lowry (3-6 November), the Theatre Royal, Brighton (8-12 November) and West Yorkshire Playhouse (14-19 November).

Arthur Darvill stars in *DC's Legends of Tomorrow*.

Family Dave

■ David Tennant has reprised the Tenth Doctor in animation form for a 20-second cutaway in an upcoming episode of *Family Guy* as unveiled during a preview reel at Comic-Con – see *tinyurl.com/family10*. Further to DWM 497, *The Play's the Thing* RSC exhibition including costumes David has worn, will now open at the Swan Reading Room, Stratford-Upon-Avon on 22 October running to 11 February 2017.

Karen Emotes

■ Karen Gillan, who attended San Diego Comic-Con on 23 July promoting *Guardians of the Galaxy Vol. 2*, is a voice artiste on Season Two of subscription web series *Emo Dad* (trailer at *tinyurl.com/emokaren*). Karen also features as Ellen in the trailer for the Western movie *In a Valley of Violence* (*tinyurl.com/karenvalley*), arriving 21 October. She lately displayed her piano skills in a version of *Out Here on My Own* from *Fame* (*tinyurl.com/karenfame*).

Karen Gillan in *In a Valley of Violence*.

Captain Legend

■ After completing work on *Broadchurch* Series Three and attending the opening of *Bugsy Malone* at the Lyric Hammersmith on 24 June, Arthur Darvill is back in Vancouver shooting *DC's Legends of Tomorrow* Series Two, where he will be joined by John Barrowman. His character, Malcolm Merlyn, who originated in *Arrow*, is now set to appear across all of the CW's superhero shows. The new seasons arrive in October.

Billie Within Reach

■ Ahead of receiving rave reviews for *Yerma* at the Young Vic, Billie Piper attended the press night of *Unreachable* starring Matt Smith at London's Royal Court Theatre on 8 July. Matt talked about the production on Radio 4's *Front Row* on 12 July. He recently told *The Daily Telegraph*'s Tim Auld, "I've had two experiences in my life where I said, 'If I can get through this, I can get through anything. One was when I had to sing [*American Psycho*] and the other was when I did *Doctor Who*." Billie was a guest on 6 Music's Steve Lamacq show on 14 July, having taken part in the 2 July anti-Brexit rally in London along with *Time-Flight*'s Michael Cashman.

Victoria, starring Jenna Coleman as the young Queen, begins on ITV this autumn.

Cool for Chris

■ Christopher Eccleston, who co-hosted Radio 4's *Loose Ends* on 16 July interviewing Squeeze's Chris Difford, will return for a second series of BBC One's *The A Word*, but has withdrawn from reprising Robert in ITV's *Safe House*.

Tata Aedes Deum

■ Catherine Tate, who has provided an English language dubbed voice for current movie release *Asterix: The Mansions of the Gods*, was a guest on *The One Show* on 19 July. The *Catherine Tate Live* tour now kicks off in York on 31 October having added Coventry, Northampton, Southend and Llandudno to the itinerary prior to completing in Bristol on 4 December.

A Sense of Freema

■ Having completed shooting scenes in San Francisco, Freema Agyeman was lately in Chicago reprising Amanita for the second series of Netflix's *Sense8*, which returns at Christmas.

Quixotic Cribbins

■ Bernard Cribbins appeared in Centenary Square as Old Jack at the CBBC Live in Birmingham weekend on 16 and 17 July reading *Rockpool Tales*, with Frank Cottrell-Boyce also featuring as part of *Awesome Authors*. Cribbins played Father Quixote in Stephen Wyatt's ten-part Radio 4 adaptation of Graham Greene's *Monsignor Quixote* from 8-19 August and provides the voice of Great Uncle Bulgaria in the forthcoming CGI series of *The Wombles*. Marking author Roald Dahl's birth centenary, Radio 4 presented *Frank Cottrell Boyce on Flying and Myth Making* on 11 July.

William Lucas in *Frontios*.

Rumpy Pumpy Theatre

■ Louise Jameson, who appeared on Channel 5's *The Wright Stuff* on 6 July, will play Hampshire Women's Institute's Jean Johnson, who campaigns for improved conditions for working girls in comedy *Rumpy Pumpy!*, based on a true story, at the Windsor Theatre Royal (1-5 November) and London's Union Theatre (14-19 November). Reece Shearsmith stars as Norman in *The Dresser*, touring from 12 September (Richmond/Brighton/Cheltenham) ahead of a London run from 12 October to 14 January at the Duke of York's Theatre. Kai Owen tours as Dave in *The Full Monty* from 19 September.

Quickies

■ Norwich Cinema City's new £810,000 screen heritage and film education centre will be named the John Hurt Studio in September. Bonnie Langford contributed to Channel 4's *Paul O'Grady's 100 Years of Movie Musicals* on 10 July. Greg Davies, Warwick Davis, Sunetra Sarker and Ian McKellen are among the subjects of BBC One's *Who Do You Think You Are?* Series Thirteen. Andrew Hayden-Smith has joined *Hollyoaks* as DS Armstrong.

Obituary

■ William Lucas, who played Range in *Frontios*, died on 8 July aged 91. Joe Powell, who was a stuntman on *Daleks' Invasion Earth 2150 AD* (the brother of the film's stunt supervisor Eddie Powell), died on 30 June aged 94. **DWM**

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to end what will be the
job I'll ever have…”

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Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

Last issue, Jonathan Morris looked back at *The Space Pirates*, a 1969 Second Doctor tale, now mostly missing. Boy, it got a lot of you writing in...

Underrated!

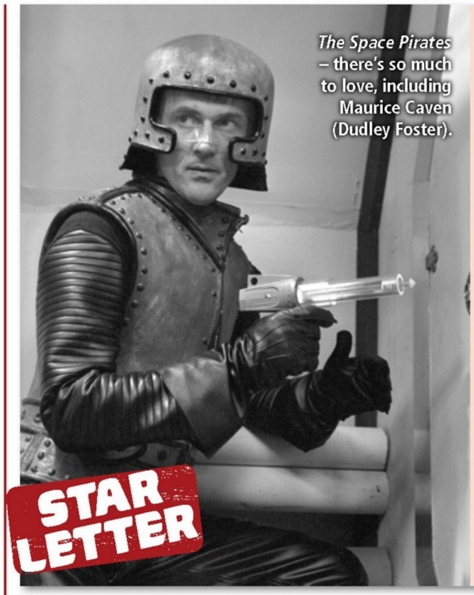
■ **DANIEL PASKOWITZ** (41) MILWAUKEE

Without disputing the many fair points raised by Jonathan Morris' review, I must speak up on behalf of *The Space Pirates*. It does start slowly, but hardly more so than many better-regarded serials of its time; and the end is worth the wait, as the story eschews the usual Troughton-era formulas in favour of some engaging human drama with well-drawn characters.

Madeleine Issigri is a welcome and unusually strong female protagonist for *Doctor Who*. Her despair, and Milo Clancey's gentle compassion on learning what has been done to his old friend Dom Issigri, are genuinely moving. And if the best *Doctor Who* has the best villains, Caven is among the best the show has ever offered: vicious, brutal, played without melodrama, and all too believable.

■ **ADRIAN PORTER** EMAIL

I was startled at the revelation that the correct title of the Second Doctor's penultimate story is actually *"The Space Pirates"* (with quotation marks). Intrigued, I went back and checked my DVD collection and discovered that *"The Krotons"* and *"The Invasion"* from the same 1968-69 series have been similarly misnamed over all these years! With the quotes, it certainly paints these stories in a new light!



The Space Pirates – there's so much to love, including Maurice Caven (Dudley Foster).

Who knows what we're missing!

■ **GREG DUNN** ESTONIA

I take a mild sort of umbrage at Jonathan Morris' conclusion (in **DWM** 502) that 'if you had to choose a *Doctor Who* story to be lost, it would probably have to be *The Space Pirates.*' True, as a set of scripts it suffers from a lack of editorial oversight. And in fact most of what Morris says about it is spot on. But there are lots of witty flourishes, and a real sense of writer Robert Holmes finding his feet and cementing his style.

For all the sci-fi elements and (gorgeous) modelwork, it's essentially a character piece; a political thriller of sorts, more of a serial than an adventure. My guess is *The Space Pirates* would undergo a similar reappraisal as *The Enemy of the World* has had, were it to be returned to the archives. Until that happens, well, it still has its moments! So don't take Mr Morris' word as gospel. If you do, you won't know what you're missing!

Greg's letter wins him a copy of *Evening's Empire*, a new collection of comic strips from the pages of **DWM**. It's out now from Panini Comics, priced £13.99.

DOCTOR WHO
EVENING'S EMPIRE

■ **ANDREW BOWMAN** DERBY

Having read the review of *The Space Pirates* in **DWM** 502, I was wondering if Big Finish had any plans for a 'Milo Clancey: Space Ranger' spin-off series?

How about it, Big Finish? Go on, you know you want to! Meanwhile, elsewhere in **DWM** 502, there was a sad farewell...

Bye bye, Jac!

■ **CHARLIE EVANS** (14) EMAIL

It's sad to see Jacqueline Rayner's column in **DWM**, *Relative Dimensions*, is finishing – but all good things must end eventually. I can remember when **DWM** was revamped, at the very start of 2013, and this great feature was brought in. It's been a lovely part of every issue to find out what's been happening with Husband, Non-Fan Twin and Fan Twin. Thanks for three-and-a-half years of *Doctor Who* goodness! (We *will* get those Dalek Delegate figures, one day!)

■ **JACOB LOCKETT** EMAIL

I'm deeply saddened by the news that *Relative Dimensions* will no longer continue to grace the pages of **DWM**. When I discovered this terrible truth on the last page of issue 502, I was surprised to say the least – it was by far my favourite feature. From the beginning, *Relative Dimensions* gave us an intimate, warm, and humorous look into the life of a mother raising two young *Doctor Who* fans. It was relatable and refreshing in every possible way, and it was an absolute joy following Jacqueline's hilarious adventures with her family throughout the years. **DWM**, in my honest opinion, will never be the same without *Relative Dimensions*!

We'll miss her too, Jacob! As well as Jac's final column, you lot also had plenty to say on the rest of issue 502...

Devourer of DWM

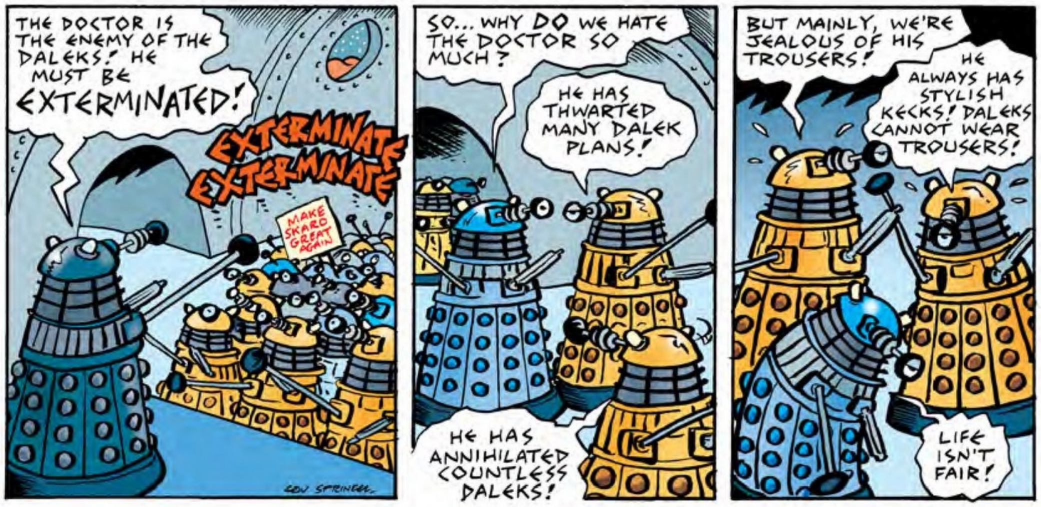
■ **BEN JONES** (16) EMAIL

I am so impressed by the standard of **DWM** the last few months. I've devoured its pages and have really enjoyed everything about it. It's without a doubt the highlight of my month when I go into WH Smith and pick out the latest issue. I loved your interviews with Steven Moffat and Andy Pryor and it's making me really look forward to the 2017 series. Keep up the amazing work, guys, and thank you for the greatest poster in *Doctor Who* history, which looks amazing on my bedroom wall. Thank you for being amazing when *Doctor Who* is off air.

■ **IAN WHEELER** HARROGATE

What a terrific interview with casting director Andy Pryor. It's great to see the 'unsung heroes' of *Doctor Who* get coverage like this.

THE DAFT DIMENSION by Lew Stringer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EXTERMINATE EXTERMINATE
MAKE SKARO GREAT AGAIN
LEW STRINGER
SO... WHY DO WE HATE THE DOCTOR SO MUCH?
HE HAS THWARTED MANY DALEK PLANS!
HE HAS ANNIHILATED COUNTLESS DALEKS!
BUT MAINLY, WE'RE JEALOUS OF HIS TROUSERS!
HE ALWAYS HAS STYLISH KECKS! DALEKS CANNOT WEAR TROUSERS!
LIFE ISN'T FAIR!

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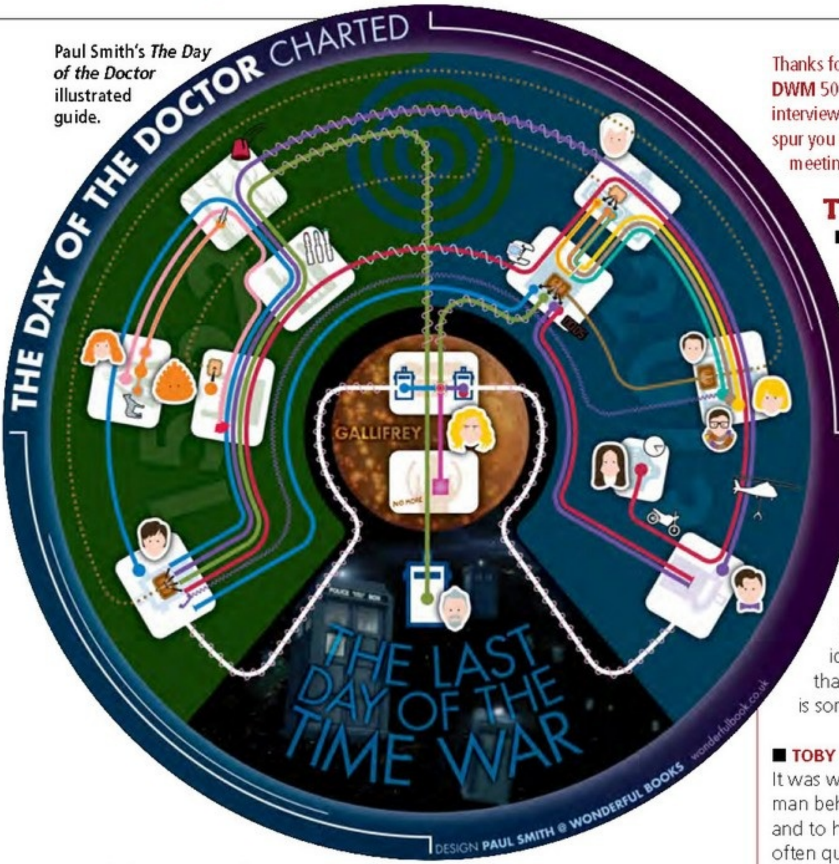
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Paul Smith's *The Day of the Doctor* illustrated guide.

With his ten-year-plus run on the show, Andy has a unique insight into the making of the modern show. He has played a key role in bringing us four brilliant Doctors and a host of companions and other characters. Thanks Andy!

Loving the Ogron

STEVE BLACK EMAIL

DWM 502 was another wonderful issue – I particularly loved *The Marvel Files* feature. And I obviously loved *The Fact of Fiction* – although Pertwee's outfit was the most memorable thing about *Frontier in Space*, which was a bit of a plodder! Keep up the good work – **DWM** is still just as exciting to get every month as it was when I was 11 and bought the first issues!

DEAN TEASDALE GATESHEAD

An omission in the box-out potted history of Ogrons in *Doctor Who* fiction in **DWM** 502's *Fact of Fiction* on *Frontier in Space* was their appearance in Ben Aaronovitch and Kate Orman's *New Adventures* book, *So Vile a Sin*. Here, we got not only a bite of Ogron philosophy and some insight into their social structure, but also a glimpse of them using Dalek technology to free themselves from the tyrannical grip of the Earth Empire.

I'd love to see these big hairy Gumbies back in the TV series – there's plenty of comedy and pathos to be had from them! Also, how come Kate Orman's never written for the show? She was the best writer *The New Adventures* had by a country mile!

The Day in Pictures

PAUL SMITH EMAIL

Amid all the fascinating insights in the second part of **DWM**'s interview with Steven Moffat, one comment in particular intrigued me. Discussing his writing of *The Day of the Doctor* he claimed, "It's the world's most complicated story" and finished with, "Try doing a flowchart of that one!"

Well, I couldn't let a challenge like that go unaccepted. So I had a go and thought you and your readers (and maybe Steven himself?) would be interested in the result. It shows it is certainly possible to flowchart the events of the 50th Anniversary Special, although it probably does support the claim to be a very complicated story!

Pestilent Praise

LOUISE POND (19) EMAIL

The beginning of *The Pestilent Heart* comic strip in **DWM** 501 was a really engaging and fresh story. It was sad not to see Clara, but to see the Doctor in the 1970s and reunited with one of the companions from that really creepy vampire story in the graveyard was a brilliant idea! Thank you for the awesome art cards and the fabulous poster in the issue as well!

EDWARD MATTHEWS EMAIL

The Pestilent Heart brought back many happy memories of growing up in Brixton in the 1970s. The strip captured the feel of the era perfectly down to the smallest details of the underground station. Well done all.

Thanks for your kind words, everyone! **DWM** 501, which featured our biggest-ever interview with Tom Baker, has continued to spur you on to send in your memories of meeting the great man himself...

Tales of Tom

SI HUNT SAWBRIDGEWORTH

I met Tom some years ago in the Stamp Centre on the Strand in London, and, true to form, he managed to make the occasion memorable for me and my friend. After chatting for a short while, our encounter with Tom was interrupted by his mobile ringing. He took the call and after several minutes of, "Yes... I see," "Okay then, dear," and, "I'll have the chicken!" he finally hung up, turned back to us and said "I've no idea who that was!" I expect that for many of us, meeting Tom is something we'll never forget.

TOBY STINSON EMAIL

It was wonderful to read about the man behind the scarf in **DWM** 501 and to hear the many amazing, and often quite colourful, stories from the remarkable life of Tom Baker. It also gave a fascinating insight into what it was like working on *Doctor Who*, and in television in general, in the 70s and early 80s.

I met Tom Baker a few years ago, at a signing event at the Stamp Centre. I was only about 12 at the time, so there were people there who were substantially older than me, and were all chatting together, having a great time, united irrespective of generation in our love of *Doctor Who* and of Tom Baker. Throughout the day he still grinned for every fan and even offered his famous jelly babies, which made the day for everyone there.

WE ALSO HEARD FROM...

Get in touch with us via Twitter!

@chriscrewe Read Jac Rayner's final brilliant *Relative Dimensions* yesterday. Sad to see this wonderful feature end. But very happy she wrote them all!

@zombietardis Loved Jac Rayner's latest column in **DWM** 502 but so sad that it's the last one. Just hoping it means other things are coming!

@Jack_The_Ace Gutted that *Relative Dimensions* has ended. It's nice to know we're not the only (slightly) dysfunctional Whovian family.

@Mr_Furs Hope Steven Moffat's comments in **DWM** 502 about Colin Baker will start a reappraisal of a great Doctor. I recommend *@bigfinish* to the curious.

Tweet us at *@DWMtweets*, and add *#dwmgalaxy* to your tweet, if you want to be included in the next issue...

WILLIAM HORNBROOK EMAIL

Thanks for the fantastic ultimate interview with Tom Baker in issue 501! Back in 2012, my best friend and I went to the Collectormania event in Milton Keynes where Tom was a guest – we were so excited about seeing and meeting him as he was a favourite of us both.

Unfortunately, it was so busy that day that we missed out on meeting him, but we were lucky enough to be walking past his table when he came out to go for lunch. I remember being so thrilled at the time that we chased him all the way along the corridor until he disappeared through the door at the end! Such a unique personality who continues to be as interesting, witty and bonkers as ever... I didn't want the interview to end! ►

Most Dedicated SIXTH DOCTOR Fan Ever! *of the month*

Meet some of the Time Lord's most loyal fans!

MARK STIRTON EMAIL

Here we go again. Another theory on how best to enjoy the Colin Baker era *[see the Steven Moffat interview in **DWM** 502 – Ed]*. Watch it in black and white, watch it while pretending the Doctor is wearing a blue costume, watch it with a bag on your head while playing a Murray Gold CD! How about this? Just *watch* it! And stop assuming no-one appreciates it the way it was.

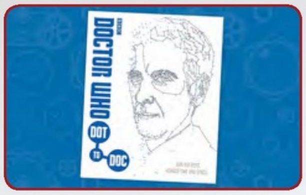
I love the Sixth Doctor. I love his contradictions, his ego *and* his ridiculous clothes. He doesn't look cool, and he doesn't care! Just because Michael Grade once pointed a bony finger at *Doctor Who* and proclaimed it to be broken, fans have fallen over themselves to find ways to agree. Well, not me. Season 22 was fantastic, intriguing and colourful and that's the way it should be enjoyed – indeed, loved!

Galaxy **FORUM**

WHO TUBE

This month's pick of the *Doctor Who*-related videos doing the rounds

Ever wanted to colour in pictures of *Doctor Who* absolutely *perfectly*? Yes? Then a new app could be what you've been waiting for! See a taster here... Go to: **tinyurl.com/ColouringWho**



When you're done with colouring, take a look at this sample from this new *Dot to Doc* book. It's very satisfying to watch someone else do all the hard work! Go to: **tinyurl.com/DocToDot**

This episode of the *Doctor Who Fan Show* sees Christel and Luke take an in-depth look at the many faces of the Doctor's arch-enemy: the Master! Go to: **tinyurl.com/FanShowMaster**

See the Doctor make an appearance in a trailer for *Lego Dimensions*, which also features ET, Ghostbusters, Gremlins, Batman, Scooby-Doo, Mr T and many more! Go to: **tinyurl.com/WhoMrT**

A fan-made animation brings to life the Episode 3 of *The Web of Fear*, the only instalment of this 1968 story to remain missing from the archives. Go to: **tinyurl.com/Web3Animated**

Owen meets Tom in 1978.

OWEN BYWATER, WANDSWORTH

I couldn't believe my eyes when Tom Baker strode up the driveway of my prep school Chinthurst in 1978 (I believe he was doing a favour for a young relative of Mary Tamm's who attended the school). As far as I know, the school had no warning of his arrival but he spent several hours there, and at lunchtime some kind soul said, "Oh, he should meet Owen as he's the school's biggest *Doctor Who* fan!"

I have no memory of what we said to each other; I might even have decided it was all a product of my fevered imagination were it not for this very grainy photo. I don't think ever in my childhood did I look so radiantly happy. Thank you forever, Tom!

JOHN COLLIER EMAIL

Saturday 28 October 2000, and I'm driving to the *Doctor Who* Experience in Llangollen for a special 'Day with Tom Baker'. This is it. The day I finally meet My Doctor. I have waited 25 years for this moment to arrive and the excitement mounts as we are all seated for lunch in The Royal Hotel.

Tom sweeps in and spends an hour and a half, pint of lager in hand, mingling with the paying guests. We all get a chance to have some informal chit-chat with him but I'm too tongue-tied to really speak. I finally manage to hand over a portfolio of *Doctor Who* drawings done by the children in my science-fiction club at school. Then Tom is whisked off to the exhibition, and we all trek around to take part in a guided tour led by Tom.

For the next hour I barely leave his side, as he beguiles us with tales from the TARDIS. As we move from one monster to another he innocently asks, "Is this one of mine?" And too soon the tour is over, but not before we have individual photographs with Tom.

On returning to work the next week, I am taken aback by a letter post marked 'Gallifrey'. Inside there's a card from Tom thanking me for the drawings. Included is a cheque for the school library. What a hero.

He is indeed! Now, when you're not reading **DWM**, what are you up to? Listening to the audio adventures from Big Finish, it seems...

Listen to this!

SEAN BASSETT (20) SCARBOROUGH

I am hugely excited about Big Finish's adaptation of the *Doctor Who New Adventures* novel *Cold Fusion*. Big Finish has well and truly taken up the mantle of attempting things that have never been done before, with the first multi-Master story in *The Two Masters* and now a multi-Doctor story told from the perspective of a past Doctor meeting his future self in *Cold Fusion*. Be it on television or through the audios, here's hoping *Doctor Who* continues to innovate.

EOGHAN DALY EMAIL

Classic Doctors New Monsters from Big Finish was a fantastic box set of audio dramas from start to finish, merging both new and old! Since the Weeping Angels are such visual monsters, I was impressed with how the people at Big Finish pulled them off. *Judoon in Chains* was great because the wonderful Colin Baker was in it! *Harvest of the Sycorax* brought back a fan-favourite monster and didn't disappoint. And *The Sontaran Ordeal* has gotten me very excited for a Paul McGann Time War series...

Keep listening, Eoghan! Finally, one reader has been lucky enough to see a brand-new episode of *Doctor Who* actually being *made* at her place of work...

I met Pearl Mackie!

KATIE SEDGWICK (21) EMAIL

Friday 24 June 2016 was a dark day, as I sat in the Cardiff University psychology café with my work colleagues, gawking at the state of the economy. However, I was beaming on the inside as I'd been told our car park was out of bounds due to '*Doctor Who* filming'.

During lunch, I watched Pearl Mackie between scenes, as I worked up the courage to go and say hello. When I finally did meet her, she instantly put me at ease by complimenting me on my necklace. It honestly felt like talking to an old friend, rather than a famous actress in my favourite TV series!

I also had the joy of meeting Peter Capaldi again, who kept returning to the ever-growing gathering of fans with Pearl to chat and take pictures. A man with a heart of gold that embodies the Doctor so well. These two have truly made my year. I don't think there's enough appreciation for what they do for the fans, so thank you so much.

We couldn't agree more, Katie. Until next time, keep those letters coming! **DWM**

When Katie met Pearl!

On This Month...

25 YEARS AGO

It's September 1991, and **DWM** 178 looks forward to new adventures...

Gone for a Burton?

With suspicions growing that *Doctor Who* had been abandoned by the BBC, **DWM** could offer little comfort to anxious readers. *Gallifrey Guardian* reported: 'At the end of July, we received reports that test material for a new series of *Doctor Who* had already been secretly recorded abroad as far back as September last year and a new Doctor selected, named as David Burton... unfortunately, Mr Burton's claims have been placed in doubt following assertions by **DWM** contributors that he has been named as the new Doctor in the past.'

"He's been rumoured to be the new Doctor for the last two or three regenerations," noted one such contributor, young Paul Cornell. He was right – it was all complete nonsense. Well, probably...

The Book of Revelation

Meanwhile, Paul himself was about to see the publication of his very first book – *Timewyrm: Revelation*, the fourth entry in Virgin Books' new series *Doctor Who: The New Adventures*, novels telling the continuing story of the Seventh Doctor and Ace. Speaking to **DWM**'s Gary Russell in *Off the Shelf*, Paul said, "I'd love to do another *Doctor Who*... I would like to do more television and radio work as well." Time would tell...

MARVEL
DOCTOR WHO MAGAZINE
MARY TAMM
Life as a Time Lady
THE NEW ADVENTURES
The writers brought to book
SOUNDING OUT SLIPBACK
The radio story archived!
INSIDE! 30 CD'S TO BE WON!

Top of the Props

Elsewhere in **DWM**, Philip Newman explored the latest *Doctor Who* exhibition of original monsters, costumes and props: Behind the Sofa at MOMI (The Museum of the Moving Image) on London's South Bank. 'My first and lasting impression is that no expense has been spared to bring the general public the very *best* display of *Doctor Who* memorabilia ever!' enthused Phil. It set the benchmark for the exhibitions yet to come, including the *Doctor Who* Experience currently in Cardiff – which features some of the same exhibits, now beautifully restored to their former glory.

MARK **GATISS** • LISA **BOWERMAN** • DAVID **WARNER**

BBC DOCTOR WHO

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Bernice Summerfield created by Paul Cornell and used under licence.

PHOTO © ITV/REX/SHUTTERSTOCK

“I’ve never felt the need to distance myself from *Doctor Who*. If Steven Moffat said, ‘We’d like you to do some more,’ I’d be very happy to.”

THE DWM INTERVIEW

THE DAVISON DYNASTY

Meet Peter Davison: the Fifth Doctor, father-in-law of the the Tenth Doctor, and the inspiration for a whole family of actors...

INTERVIEW BY **BENJAMIN COOK**

Peter Davison and sons in 2013, as they appeared in *The Five(ish) Doctor Reboot*.

THE ORANGE TREE, RICHMOND
SAT IN AN ALCOVE
27/07/16

Everybody loves Peter Davison, right? He's TV's Mr Nice Guy. His Doctor was the quietly heroic, vulnerable one – the underdog Doctor – dashing about, and playing cricket, and his voice going all squeaky when he shouted. He was gentle and brave. Canny and kind. And *brilliantly* played.

"He's such an amazing actor," *Doctor Who*'s incumbent showrunner, Steven Moffat, once said of Peter. "It seemed impossible to replace Tom Baker, so they went for the most famous person on TV, and made the Doctor young and pretty. It was like a bolt from the blue. The way he played the Doctor was real passionate and heartfelt. You really felt for him."

Off screen, Peter is as charming as his Doctor, but more laid-back, and much funnier than you'd expect. He's defiantly self-deprecating – it's practically encoded in his DNA! – and a fearless conversationalist. Which is why it's a little surprising that **DWM** hasn't interviewed him in-depth in *forever*. It's been a decade or more. Let's fix that, we thought. It's time to catch up with the Fifth Doctor incarnate. But... it feels different this time. No more Mr Nice Guy?

This is Peter's most candid interview ever.

It's 3pm. I'm meeting Peter in the Orange Tree, a pub in Richmond that – says the mural on the wall – dates from at least 1780. The Isley Brothers' rock-soulful cover of *Summer Breeze* is playing on the stereo – *"Sweet days of summer, the jasmine's in bloom, July is dressed up and playing her tune"* – as Peter walks in, looking cool, and aestival, and definitely younger than 65. He's wearing a panama hat a bit like the one he wore as the Doctor on TV. "Yes," he grins, "it's almost in style, isn't it?" The Orange Tree was Peter's choice of venue. "Is it all right?"

I love this pub, I tell him. I grew up just down the road, in Twickenham. I bought my first-ever alcoholic drink in the Orange Tree.

"How old were you?"

Not quite old enough, I confess. He laughs. I get in the drinks – a sparkling mineral water for him, a Diet Coke for me. Peter is on a health kick. He gave up sugar a fortnight ago.

"It's very nice, Twickenham, Richmond," he says. "It's one of the few places in London that has its own kind of positive identity. I lived around here during the mid-80s – no, before that, it was the mid-70s – and I'm sure I came to see something upstairs here." A small room upstairs used to host the famous Orange Tree Theatre, established in 1971. In 1991, the theatre moved next door, into a disused primary school, where it's been ever since. "I moved away for a while, but we came back to live here about 12 years ago, in St Margaret's, thanks to a well-paid job."

The last time I met Peter – real name Peter Moffett – was nine years ago, on the set of Moffat-penned *Doctor Who* mini-episode *Time Crash*. I interviewed him and David Tennant together for **DWM**. As a teenager, David was such a big fan of Peter's Doctor; his granny knitted him his own cricketing jumper. Now David is Peter's son-in-law. Funny how things work out. Peter's daughter, Georgia, married David in 2011. They met on 2008 *Doctor Who* episode *The Doctor's Daughter*. (Georgia played the daughter. David was the Doctor.) They have four children together; the youngest was born last November. Peter doesn't look old enough to be a grandfather four times over. He also has two teenage sons, Joel, 15, and Louis, 17. Both have followed Peter into acting. Joel made his professional début here at the Orange Tree – the theatre, not the pub – two summers ago.

"It's not too noisy here, is it?" says Peter. It is a bit. We're sat by the door. We relocate to an alcove at the back of the pub. "Much better," he says, squeezing in. "It's very snug. Now I'm in, I probably won't get out again. Right. Perfect. Although, I'm not sure what on Earth I have to say that I haven't said before."

Plenty, it turns out – on dating Doctors, killing companions, taking liberties, talking to girls, his "f***ed up" alter ego, Tom Baker, Colin Baker ("He *is* cross"), toffs and coppers, murderers and lunatics, UK politics ("Daddy, did you tell Boris Johnson to kill himself?"), the world's worst toupee, the head of Gallifrey, **DWM** polls, pizzazz, panto, prickly moments on *The Five(ish) Doctors*, disinheriting his grandchildren, endless cliffhangers, record deals, the gay mafia, mortality, marriage, scandalous times, "pretty nasty little" places, and being "so damn easy to work with"... ►

I want to start by asking you about Britain's new Foreign Secretary, Boris Johnson –
"Oh God, okay."

– and something you tweeted a month ago today. You wrote, 'Dear Boris, you lying, two-faced, devious little s*. You scaremongering, xenophobic bigot. Go build your bridge – then jump off it.'**
"(*Laughing*) Yeah, I like to hold back."

I thought you'd been hacked, Peter. 'Two-faced, devious little –'?!
"Well, that was because that's exactly what he is. I was hugely distraught over the country's… just… stupidity."

It was the Monday after the EU Referendum [Johnson had been a prominent Leave campaigner], right?
"Yeah, and I remember watching Boris' face on the morning that Leave won, and he was just stunned. He didn't know what to do. The first thing he said was, 'I… I think we should, er, just, er, take a… a couple of breaths before we do anything. There's no great rush. I think we need to build bridges with Remain voters.' I thought, 'You little tosser.' He didn't want to win. He never wanted to win. He'd said, six months before, that we shouldn't leave the EU, that it's vital to our trade… At least [former Lord Chancellor and Secretary of State for Justice – and prominent Leave campaigner – Michael] Gove is stupid enough to believe what he says, but Boris just thought, 'My best chance of becoming Leader of the Conservative Party is if I oppose David Cameron and campaign for Leave.' He thought he'd fail, but gloriously, and so be Cameron's natural successor.

Boris Johnson.
© BEN CAWTHRA/REX/SHUTTERSTOCK

"The person to really blame, I suppose, is Cameron himself, for actually holding the EU Referendum in the first place, because it wasn't about giving us a choice; it was about silencing the right wing of his party – and it blew up in his face. My saddest thing is, in my heart, I feel we should be part of Europe, and this inward-looking Britain is just not where we should be. We're a very insular country. When we joined the EU, I remember thinking that Britain had so much to learn from Europe. The EU Referendum taught me that we've learnt nothing. Not a thing. We still think that we're much better than anyone else, and that foreigners shouldn't really come in. The Brexit campaign appealed to – I wouldn't say racists, but – xenophobia. It encouraged the idea that somehow, if we voted Leave, all the immigrants would disappear and Britain would be great again. The Leave campaign embraced Nigel Farage [Leader of UKIP, 2006-09; 2010-16], and that is shameful in itself. They've left us in the s***, basically.

"There are many people who have argued, rationally, why they think that we should leave the EU, and that's absolutely fine. I've no objection to that. But it only takes a million-and-a-half idiots who think that we're 'taking our country back'…"

Has the vote for Brexit emboldened the racists and xenophobes, do you think?
"You're right, it absolutely emboldens them. It says, 'Yes, *this* is how to make our country great again.' I know we probably have idiots on the Remain side, too, but at least the idiots aren't basing their opinions on hatred of foreigners. 'We've got to stop the foreigners who are taking all our jobs! Britain used to be great! Let's take our country back!' – not realising that Britain hasn't been great for about 150 years. Even then, I don't think it was that great. It annoys me when America does that… America is particularly vocal about how brilliant it thinks it is. As much as I want the Democrats to win, did you see Michelle Obama on Monday night get up [at the Democratic National Convention] and say, 'Don't let anyone ever tell you that America isn't great – because this right now is the greatest country on Earth!' And now *we're* going, 'Britain is the greatest country in the world.' No, we're not! How do *you* know?"

Peter as Elmer in the 1975 *Tomorrow People* serial *A Man for Emily*.
© ITV/REX/SHUTTERSTOCK

Over the course of this next question, I'm going to – very subtly – drag the conversation onto 1980s *Doctor Who*…
"Ha! Okay."

Two weeks ago, Theresa May became Britain's second female Prime Minister. Our *first* female Prime Minister, Margaret Thatcher, served throughout your time on *Doctor Who*.
"Yes!"

You were cast as the Doctor during Thatcher's first term. Two weeks before you began filming your final season, she was re-elected for a second term. Happy times?
"No. My overwhelming feeling during Thatcher's time was that people thought that Britain was great – and *I* didn't. I just felt that we were a pretty nasty little country, and that's the feeling I get again now. We're a nasty little country, and I wish we wouldn't be."

What else do you think of when I say, 'the 1980s'?
"The 80s, really, were a blur, because I was working so much. I barely had time to take anything in. I just went from one job to another. Instinctively, I'm very lazy. One of the ways I prevent myself from being lazy is to work. During that whole decade, I never finished a job without knowing what I was

FOOTNOTES

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1 In October 1980, when Peter was offered the lead in *Doctor Who*, he was already committed to two sitcoms: LWT's *Holding the Fort*, in which Peter played hapless househusband Russell Milburn, the first series of which was just ending its run (there would be two further series, in 1981 and 1982), and *Sink or Swim*, a new BBC venture that had just started recording (it would also run for three series, from 1980 to 1982), in which Peter played feckless Brian Webber. Production of both overlapped with Peter's first two years on *Doctor Who*. With three shows on air virtually simultaneously, Peter was hardly ever off screen.

Sink or Swim.

2 Peter's first TV role was Constable Munk in *One of Those Days*, a 1974 episode of BBC1 naval drama *Warship*. The following year, he played a space cowboy, Elmer, in three-part *Tomorrow People* serial *A Man for Emily*. For his first scene, he was dressed in just a Harpo Marx-style curly wig and a pair of blue underpants. His co-star – playing the titular Emily, Elmer's sister – was American actress Sandra Dickinson, whom Peter had met during a run of *A Midsummer Night's Dream* at the 1973 Edinburgh Festival. Peter and Sandra married in 1978.

3 Popular Yorkshire-based BBC1 period drama *All Creatures Great and Small* first aired in 1978, and was based on the books of British veterinary surgeon Alf Wight, who wrote under the pseudonym James Herriot. Peter played junior vet Tristan Farnon. When he was offered the part of the Fifth Doctor, *All Creatures* had just ended – or so it seemed – after three seasons; however, the show was revived for Christmas Specials in 1983 (which Peter filmed in the break between *Doctor Who* Seasons Twenty and Twenty-One) and 1985, and then a further four series (comprising original stories not directly based on the Herriot books) from 1988 to 1990, before concluding with a 1990 Christmas Special – by which point Peter had appeared in 65 of *All Creatures*' 90 episodes.

4 Peter has been married three times. The first was in 1973, to his childhood sweetheart Diane Russell. "I'd married at 21, which is quite young," he told the *Daily Mail* in 2006. "I suppose I got married so there wouldn't be a problem sleeping with her. My wife was the first girl I slept with. It was rather a silly reason – not based upon being with the person I wanted to spend the rest of my life with. It was a kind of mistake. From start to finish, it lasted two or three years." Peter and Diane divorced in 1975.

In 1978, Peter married Sandra Dickinson. For years, they were perceived as TV's golden couple, but Peter felt stifled and unhappy. When Georgia, their daughter, was eight, Peter moved out of the family's Berkshire mansion to a bachelor pad in Belsize Park – but he still saw Georgia all the time. "There were no problems with access," he explained to the *Mail*. "I sometimes wonder if that was because Sandra thought it was causing me more problems than not. Perhaps she thought it was screwing up my bachelor lifestyle." Peter and Sandra divorced in 1994.

Then Peter met his current wife, actress and writer Elizabeth Morton, and she fell pregnant. "She said, 'I'm not sure you're going to like this,'" Peter told the *Mail*, "but it was fine. Then, four months into the pregnancy, we found out the baby had died. Because she'd lost it, it then became imperative to have a baby. I said we'd try again – even though we hadn't tried the first time." Louis was born in 1999, then Joel in 2001. Peter and Elizabeth married in 2003: "We had the children, then we had the honeymoon, and then we got married – completely back to front."

Like Tristan but bruised: Peter with his *All Creatures Great and Small* co-stars Christopher Timothy and Robert Hardy.

© DAILY MAIL/REX/SHUTTERSTOCK

going to be doing next. When I started on *Doctor Who*, I was doing three jobs at once – something that still galls Janet Fielding [who played Tegan in all but the last two of Peter's *Who* serials] to this day! [1] (*Laughs*) I had a fantastic time, but I kind of missed the bits of the 80s that everyone else remembers. I don't remember any of the music. The 80s, in terms of popular culture, I missed."

"I was incredibly shy. I had to play this brash, young vet – but I had no means of playing that at all."

You *were* popular culture, Peter.

"I'm a child of the 60s, really – that was my decade, the 60s and into the 70s – but the 80s were just career-building."

Your first TV role was in a 1974 episode of *Warship* [BBC1, 1973-77]; then you played a space cowboy in *The Tomorrow People* [ITV, 1973-79] – did you think that would be your big break? [2]

"No, actually, I thought my big break was going to be *Love for Lydia* [a 13-part LWT romantic period drama, in which Peter starred as one of Lydia's four lovers] in 1977. I was sat around waiting for that to air in the autumn, and I barely noticed *All Creatures Great and Small*; it just sort of popped up, I went along for it, and I got offered the part. [3] Even when we started filming *All Creatures*, I was still thinking *Love for Lydia* would propel me to stardom – and it was well-received, but no-one cared. Then suddenly *All Creatures* went out. I remember listening to a review of it on BBC Radio 4, in which the reviewer, who was a vet – I think he must have been jealous – said it was a dreadful series. Absolutely dreadful. Dull. Not interesting. He couldn't imagine anybody sitting and watching it *every* week. I remember going, 'Oh f***, that's that, then.'

"Three weeks later, we had 18 million viewers."

That was huge, even back then.

"Yeah, absurd figures. I'd hit the jackpot. *All Creatures* led on to, first of all, *Holding the Fort*, then *Sink or Swim* came along, and then I was offered *Doctor Who*. I had to fit them all in at the same time, and I kept working. It was not until... 1990, I think, when things slowed down."

How did you find time for family life in the 80s?

"Well, Georgia didn't turn up till '84, and family life was really, mainly, buying houses. I think of myself as going from one house to another, bigger and bigger each time. Ben, it was ridiculous! We moved twice, I think, in just over a year, then we moved again... hang on, I think we had (*counting them off on his fingers*) one, two, three, four, five, six houses in the space of five years. I was doing these TV series, getting good money, and we were on the [property] ladder, so when we saw a house that was bigger and nicer, we had the money to do it, so we just kind of went for it. And I was married to someone who kind of liked that." [4]

This is Sandra Dickinson?

"She was quite competitive, I think, with her parents. We were trying to outdo them. We just seemed to buy houses and get cats, as far as I could see. But TV is not like a movie, where you go off and film for two or three months on the other side of the world. It's a fairly ordered life, really, television. I didn't feel like I was away that much. In between times, even when Georgia was born, we'd still go off and tour, Sandra and I. We did a couple of tours of plays, with the baby."

Do you like being famous?

"I don't think I do. I feel like I don't need it. I'm not that good at it. Normally I'm very happy just to put on my baseball cap, and my dark glasses, and slink around Richmond, not being noticed."

Even when I see you at *Doctor Who* events and things, I'm never sure that you're enjoying yourself.

"No... well, I'm not over-reliant on it. Admittedly, I've done quite a few conventions this year, but normally I just do a smattering, because I don't want to do overkill. I look with great envy at someone like Sylvester [McCoy], who just seems to be, like, *arghhhh!* – crazy, outgoing, energetic... I'm fine not being like that. I'm just very happy to defer to him, as I always have been to people who are naturally gregarious. Because I found a way to be. I was incredibly shy when I was growing up. Even when I started doing *All Creatures*, I was incredibly shy. I was cast to play this sort of rather brash, young vet, Tristan, who would go to the pub, get drunk, and pick up nurses – and I had no means of playing that at all. But then I was asked to do a fête. We were filming up in Yorkshire, and I was asked to do a local fête. I said to Robert Hardy [who played Tristan's brother, senior vet Siegfried Farnon], 'What am I going to do?' He said, 'Just be Tristan.' So I developed this rather Tristanesque thing – which of course also involved drinking beer, which I don't drink. I've never drunk beer. When I opened this fête, I just said, 'It's very nice to be here. At two o'clock, there's a dog show in the main arena... and I'll be appearing in the beer tent. Then, ►

Dangerous Davison! Peter leads the cast in 2003-07 ITV drama *The Last Detective.*

© ITV/REX/SHUTTERSTOCK

◄ at three o'clock, there's a fancy dress competition, and I'll be appearing in the beer tent…' (*Laughs*) So I created this sort of alter ego almost, which I still kind of rely on to this day."

What, *still*?

"Yes, and it's fine. It's part of me. It's not like I'm faking it. It's kind of almost like I'm still, somewhere in my head, playing Tristan."

The only way that you can be yourself in public is by playing one of your old TV characters…? I'm not sure whether that's a great coping mechanism, or a bit f*ed up.**

"Yes. Yes, it is a bit f***ed up, and it was more f***ed up *then*. I think I've sorted myself out a bit more now. When I go back and watch interviews that I did – a lot of people have posted them on the internet – on magazine programmes, or the six o'clock news, or Saturday morning kids' programmes, I don't even recognise that person. I'm talking very, very poshly, very nicely, very sweetly. I don't know who that person is at all. It's not me. I don't even know where that person came from. I think it was from fear of being me.

"I was born in Streatham. Somehow, through the parts I played, I sort of climbed the social ladder. People think I went to public school. I didn't. I went to a secondary modern in Woking. When I met my present wife, she thought I was going to be a bit of a toff. She was greatly relieved that I wasn't. I was young when I did *All Creatures*. I was playing Robert Hardy's brother – and he's virtually landed gentry – so I spent a lot of time trying to be like him. I couldn't be on the television and talk like a boy from South London. I felt I had to alter my vowel sounds – I still hear the odd bad one when I watch old episodes – and keep up this sort of Tristan thing, otherwise people would be going, 'Ew, I didn't realise he sounded like *that*.' It's very shallow."

There are worse characters than Tristan to assimilate, I suppose. He wasn't a murderer or a psycho –

"Oh, but I love it when I get the odd chance to play a murderer or a psychotic lunatic. I haven't had many chances, but whenever the odd murderer has turned up, I've leapt at it. It's a chance to show I can do something different. Unfortunately for me, most of the parts people have come to me with have been nice, rather harmless characters.

"But Tristan was the most important character I ever played. Every character I've played since – no, not *every* character, that's a ridiculous exaggeration, but there have been several characters I've played since that have just been Tristan doing something else. Famously, when I did *Pebble Mill* [on 3 December 1980, a month after he had been announced as Tom Baker's successor, Peter appeared on BBC1 magazine programme *Pebble Mill at One*], they got a bunch of people together in the studio to say how they thought I should play Doctor Who, and one of them said, 'I think he should be like Tristan, but brave.' I thought, 'Well, that's a pretty good blueprint,' so I kind of followed that.

"Where I realised that it was a slight problem was, I got offered *The Last Detective* [ITV, 2003-07] – this was in the early 2000s – and he was just an ordinary copper [down-on-his-luck policeman 'Dangerous' Davies], but I found it *really* difficult not to play him like Tristan. Some great actors were playing my fellow policemen, and they were all talking, like, 'A'right, guv'?' – and I'd be going, 'Ok-ayyy, governor?' Very posh! I thought, 'I've got to rediscover my Streatham roots.' But I'm not the only one. Everyone has got a bit more common these days. Where's Guy Ritchie's accent come from? He went to public school. He's a toff! We've all become a bit more street. But I was *genuinely* a bit street."

How did you speak at home with Sandra?

"(*Thinks*) Certainly during the time I was with her, I was playing 'the part' a bit. I slipped into it when we did TV things or interviews – when everybody thought I was Tristan – but I can't remember how much I was playing the part in the privacy of our own home."

LATER

[We've ordered more sparkling water and Diet Coke, and now we're discussing Peter's coming of age: he turned 65 in April. The big Six-Five.]

That doesn't seem –

"Possible?"

– likely.

"It doesn't seem possible to me. Every time I say it, I think, 'Oh no.'"

You're eligible for a free bus pass now.

"This is it, look! (*Shows me his Freedom Pass*) Actually, I got it at 61."

Do you feel…?

"… old? No, I don't. Although, my older sister [Shirley] died last week – it was quite sad – so that's brought home mortality to me a bit – because it's my sister, rather than my parents.[5] She was three years older than me, so I figure I've got to hang on for another three years. (*Laughs*)"

Were you close?

"We were very close when we were growing up, because for the first few years of my life, before our younger sisters were born, it was just us. So she used to walk around all the time holding my hand. What pictures we have, which aren't that many, she's holding my hand in every one.[6] Since she moved away – she moved to Devon, then Suffolk – I'd still see her, but not that often. We'd talk on ►

FOOTNOTES

[5] Peter's father, Claude, was born of mixed race in British Guyana. He left Guyana when World War Two broke out, and joined the Royal Signals. He went to France a month after D-Day, and met Peter's mother, India-born Sheila, in Paris, where she worked for British Intelligence. They married in 1946 and lived in Guyana for a few years, before heading to England when their daughter, Shirley, was 15 months old. They settled in Surrey. Peter was born in 1951 – on Friday 13 April. He also has two younger sisters, Pamela and Barbara.

[6] In December 2013, in an interview for the *East Anglian Daily Times*, Shirley remembered watching *Doctor Who* with Peter when they were children: "We were riveted. The children behind the sofa were us!" William Hartnell had a special place in Shirley's heart, though she also recalled Patrick Troughton as "a lovely character; very warm, probably more than William Hartnell. They were both otherworldly, in different ways. It wasn't that physical then; more about power and authority. It was more active with Tom Baker, and then more thoughtful with Peter… He was more reactive, thoughtful, into the scientific… It is [Peter's] kind of thing, the more sensitive [portrayal], and everything about that character *was* Peter… With Peter's era, it's clear the Doctor does cause things to happen, and he does have a responsibility, and it seems to get a bit darker. People die."

> "I thought it was fantastic to be offered the part of the Doctor - but I wish I'd grabbed it more with both hands."

the phone, but you sort of drift – not drift apart, but you just don't see each other as much as you should. The last time I saw her was over a year ago. But weirdly – I was talking to one of my younger sisters about this – it almost makes it harder, if you don't see somebody and they die; life goes on, nothing changes, and then every so often you go, 'Oh my God, she's dead. I'll never see her again.' So none of us has really quite taken it in. It happened so suddenly. She thought she had four weeks to live. I was working, so I said, 'I'll come up to see you the moment I finish.' Then she came home from the hospital, and just died the next day. I didn't get a chance to see her and say goodbye, so I haven't really taken it in."

When you say that it's brought home mortality to you –

"(*Cutting in*) I felt that *a bit* when my mother died – my father had already died – because you just think, 'Well, one of us is next.' There's no barrier between you and death anymore."

How old were you when your mum died?

"I was 54, 55, something like that."

When I interviewed Tom Baker [DWM 501], he talked about people being "flattened by grief" at the death of a parent. And Russell T Davies [*Doctor Who* showrunner, 2005-10] once said that, although the death of a parent is "huge and never-ending", nothing prepares you for it.

"Actually, I didn't have too much trouble with my parents dying. It was very sad, but it didn't cut me up that badly. I was able to think, 'Well, this is the way life goes.' It's life, it's what happens, and you never think it's going to get you. You will be the one who *won't* grow old – then suddenly you're 65, and you have a bus pass! But I was very close to my mother. My mother was probably more dominant in the family than my father, and I was very much a mummy's boy growing up. But what my mother did was, she very definitely pushed us out of the nest. She didn't try to cling on to us: 'Okay, my bit is done now.' Whereas some people… I think Russell might have been quite close to his mother for longer.

"My mother died when she was 82, and it was sad, obviously, but that's just about an age where you can say, 'This person has had a good life, and I can celebrate it.' Her funeral was sad, but the eulogy – I wrote the eulogy – was quite funny about her, and we were able to go back and have a nice party. With my sister, she was just 68. It was too soon. She'd had a very fulfilling life, but she just left us too soon."

LATER

[Conversation has moved on to *The Five(ish) Doctors Reboot*, the Hugo-nominated comedy spoof – written and directed by Peter – which débuted on the BBC Red Button service after *Doctor Who*'s 50th Anniversary Special, *The Day of the Doctor*, aired in November 2013.]

I love the older, bitter, self-absorbed version of yourself that you play in *The Five(ish) Doctors*, but in real life, of all the actors who have played the Doctor, you seem the most content with your lot – the most fulfilled, chilled-out.

"Yeahhh."

Are there really no chips on your shoulder?

"You mean, am I more like *The Five(ish) Doctors* version of me? I don't think I am. I loved playing that, and I love sending myself up as that, but I suppose I love doing it because I don't think I am that. Although, I might be more like it than I think, I don't know. (*Laughs*) I don't think I am. Generally speaking, I'm fine about *Doctor Who*. I don't mind if people have other favourite Doctors. I rather enjoy that kind of thing. People come up to me at conventions all the time and say things like, 'Could you sign this? You're my third favourite Doctor.' I don't mind. Everyone's going to have their favourite Doctor. It's often the one that you happened to grow up with. I really am not that bothered. Of course, it's lovely when people come up to me and say, 'You're *my* favourite Doctor.' I never quite believe them, but it's always nice when they say it. Have you seen the video of my grandson that Georgia put up on YouTube? I quote it often. She put up this clip, my lovely daughter, of her interviewing her son, Ty. This is before she was going out with David. She says to Ty – he was about five at the time – 'Who's your favourite Doctor?' And he says, 'David Tennant, because he runs very fast.' She says, 'Who's your second favourite?' And he says, 'Um… Tom Baker.' She says, 'So who's your third favourite Doctor?' And he thinks and goes, 'I haven't got a third favourite.' (*Laughs*) I did disinherit him soon afterwards.

"The thing is, while I thought it was fantastic to be offered the part of the Doctor, I don't look at it as the peak of my career. I've always got the other stuff to cling to. I've got a body of work away from *Doctor Who*. I'd done *All Creatures* before, and I managed, through good fortune, to go on and do other things afterwards. [/] My ego doesn't depend on *Doctor Who*. I loved it because it was a part I'd grown up watching, and I felt very much like it was an offer I couldn't refuse, but – and maybe if I have one regret, and I don't know how I would have done this – I didn't grab the opportunity… and I say this maybe in relation to the modern series… I just feel that I didn't look at it from a new angle somehow. I could have, at the time, grabbed it more with both hands. I had problems because I was younger than anyone else [in 1981, age 29, Peter was the youngest actor to play the Doctor, a record he held for almost three decades until Matt Smith, age 27, took on the role in 2010], and so I think somewhere deep inside me I thought I was *too* young. I feel far less out of place now than I did after I'd just finished, because back then I was 'the young Doctor', whereas when the show came back – and there was a succession, until Peter Capaldi, of younger Doctors – I felt like

Peter with Colin Baker and Sylvester McCoy, making 2013's *The Five(ish) Doctors Reboot*.

Peter with ex-wife Sandra Dickinson and baby Georgia in 1985.

© RICHARD YOUNG/REX/SHUTTERSTOCK

> "It's lovely when people say to me, 'You're *my* favourite Doctor.' I never quite believe them, but…"

With Imelda Staunton in the West End production of *Gypsy*.

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I was far more of a crossover Doctor than I might have been had they started with an older, more avuncular Doctor than Christopher Eccleston.

"When I started on *Doctor Who*, I didn't quite know what I was doing, so I thought, 'I'll just take it easy for the first couple of episodes, see what emerges, and gradually come up with something.' Sadly, I'm not an actor that… I'm trying to find a nice way to say this, but… I like things to be easy. (*Laughs*) It's one of my failings, I suppose. Last year, I worked with Imelda Staunton [in the West End revival of *Gypsy*, in which she played Momma Rose, and Peter played Rose's lover, Herbie], and I was hugely impressed and envious of her total dedication to the part and to the play. Even in bits she wasn't in – and there weren't many – she'd stand offstage watching and going, 'What if we –? How about –? I've got to do something about that bit, it's not quite right,' whereas I'd just be sat in a chair, thinking, 'I'm fine.' (*Laughs*) For a long time, the actors I liked were the ones who went, 'Yes, why not? Let's do that,' because really I didn't want to come over as demanding or –"

Imposing?

"– yeah, imposing my will on anyone. But I've never felt the need to distance myself from *Doctor Who*. If Steven [Moffat] rang up tomorrow and said, 'We'd like you to do some more,' I'd be very happy to."

In 2010, I interviewed Matthew Waterhouse [DWM 424]. This is what he said about you taking over from Tom Baker: "It was a very, very big change, because if Tom is the most temperamental actor in [actors' union] Equity – he could be pretty unpleasant at times, and I think he's been pretty honest about that himself – you probably can't find a less temperamental actor than Peter. It really was an astounding shock, in a good way. Suddenly, everything was incredibly relaxed, after very many difficult days with Tom."

"Well, I did very often have quite strong opinions about things, but – more than anything else, more than wanting to be really good in something – maybe it's that I wanted to be liked. That might sound feeble, but… I mean, I haven't had to work that hard at it. If you're just pleasant and nice to people, and you know their names… Also, it's a selfish thing: I like working in a convivial atmosphere, so I will bend over backwards to accommodate even someone who's being a bit of an arse, just to keep the peace and for it to be a nice atmosphere. It's more important to me, after I've finished something, that people think, 'Peter was great to work with, I really enjoyed that,' rather than, 'Oh my God, he was *amazing* in that.' That's probably not a good thing."

It's not a bad philosophy.

"Well, I was saying earlier that I went from one job to another. It alarms me sometimes that actors *just do not realise* that, when they work with people, those people talk. If I'm offered a job, I know damn well that the producer or director has spoken to the producer of my last job. 'What's he like?' If they go, 'He's a bit of a pain in the arse, actually,' you're far less likely to be employed. I'm not sure I think as calculatedly as that, but I want to be friendly with everyone, to make it into an ensemble piece. Actors who are difficult, the ones who get a reputation, must have supreme confidence that, despite the fact they're complete bastards, their future employers will go, 'We don't care about that. He's *so* good, we'll have him anyway.' I've never thought I'm so good that people will employ me even if I behave like a bastard."

You said earlier that you don't mind if people have other favourite Doctors. "I rather enjoy that kind of thing." Can we talk about Colin Baker?

"Okay."

I like him. But he does seem quite… cross.

"(*Laughs*) He *is* cross."

You've been honest in the past about the fact that some of your *Doctor Who* stories are better than others –

"Yeah, I get in trouble when I say that."

– whereas Colin still gets upset if his episodes do badly in DWM polls. [8] It's been 30 years. Is he overreacting? ►

FOOTNOTES

7 In his 2010 autobiography, *Blue Box Boy*, Matthew Waterhouse – who played Adric in *Doctor Who* for the majority of Tom Baker's final season, and for a year opposite Peter – wrote: 'One way or another, for Peter Davison, *Doctor Who* worked out brilliantly. He made a firm commitment to doing three seasons only – and when John [Nathan-Turner, producer] implored him to do a fourth, he declined. He was the only one of the original Doctors not to find himself associated with the part to the exclusion of everything else. For Peter, 30 years later, *Doctor Who* was a job on his CV among many others: vets and henpecked husbands and detectives and professors and murderers and pool winners and galactic cowboys and edible aliens… Whether this was because of his flexibility as an actor, his temperament, which was always spoken of as exceptionally equable, or skilled management, or a combination of all of these, he escaped the shadow of *Doctor Who* – that creepy shadow which turns all its other actors into walking skeletons.'

8 In 2009, when *Doctor Who*'s 200th television story was broadcast, DWM ran *The Mighty 200* (DWM 413) – a poll that invited readers to rate every story to date. 1984's *The Caves of Androzani*, in which the Fifth Doctor regenerated into the Sixth, ranked at the top; its immediate successor, the Sixth Doctor's début serial, *The Twin Dilemma*, in which, amongst other things, the Doctor physically and violently assaults his young, female companion, was placed in 200th position. Similar DWM polls in 1998 (DWM 265) and 2014 (DWM 474) also placed *The Twin Dilemma* last.

In DWM 489, published last July, Colin was interviewed by Nicholas Briggs. "*The Twin Dilemma* came last of all the *Doctor Who* stories ever broadcast," complained Colin. "It was the least favourite. And that doesn't mean 'least favourite'; it means 'most worst'. Clearly that's not something that you want to read – and it upset me. And I questioned why it upset me. It's because I was the Doctor in it, therefore culpable in some way. It may be that a lot of people might think I was not a very good Doctor, but I don't want to read about it – I don't want to read about it in a magazine. I have to say, there are a lot of lovely people who wrote to me and said they didn't like it either, and I was their favourite, and that they loved me – which is terribly nice of them. And I know there are some people who rate my Doctor quite highly. It's just that there's an even greater number of people who don't rate him at all. And it wounds me. I can only say that it wounds me. I should be able to rise above it and pretend I don't care. But I actually *do* care."

"It *is* 30 years ago, but Colin did, as I understand it, get a pretty raw deal. The Michael Grade [Controller of BBC1, 1984-87] plan was to get rid of John Nathan-Turner. Grade didn't like what he saw as the 'gay mafia' at the BBC, and he didn't like John. He wanted to get rid of him, and in order to do that he said, 'John, I don't like your Doctor. Get rid of him,' expecting John to go, 'I can't do that. I resign.' But John actually said, 'Sorry, Colin, you're fired.' So it's perfectly true that Colin got a raw deal. On the other hand, I don't think Colin responded to it that well. But I think *Doctor Who* in Colin's life assumed a, potentially, bigger importance than it does in mine. I managed to move on after it, and it was more difficult for Colin to do that – partly because the BBC probably wouldn't employ him after all the things he said! [9] (*Laughs*) But that's by the by. I don't know, I think Colin is also a little more prickly than me. He is, by nature. There were prickly moments on *The Five(ish) Doctors*. Again, it was not unjustified."

Was stuff you'd written a little too close to the bone?

"No, I think he was fine about *that*, but Colin has always had, ever since *Doctor Who*, a natural distrust of the BBC. When I first mentioned *The Five(ish) Doctors* to him, in about January or February 2013, it was, at that time, just going to be me with my video camera. It wasn't meant to be long. I mentioned it to Colin, and I mentioned it to Sylvester and Paul [McGann], and they all said yes. I'd already mentioned it to Steven Moffat, asking him if he'd do a little scene, and he'd said yes – so I had to send the script to the BBC, because I wanted to film some bits in Cardiff. That's when the BBC called me in and said, 'We'd like to give you a bit of money, because we'd like to be involved.' I thought, 'Amazing!' I was really pleased, and I told Colin – and he was really pissed off. 'They'll destroy it,' he said. 'They'll take it out of your hands. You won't be able to keep control of it. They'll rewrite the script.' I was always absolutely determined that that wasn't going to happen, but I think Colin saw me as a bit of a wimp, probably because I'm quite laid-back. I don't know if he thinks any better of me now. I hope he does. He saw me as someone who would be easily swayed by the BBC. He said, 'If the BBC are involved, I'm going to have to question whether I want anything more to do with this.' So I tried to calm him over that.

"Then the big issue was… I'd written the script, and Colin said to me, 'Would you mind putting in a scene with my daughters?' I said, 'Yeah, absolutely. Fine.' So I wrote this scene for Colin's family, and he thought it was great, so we filmed it – he'd accepted by now that the BBC was involved – but because that scene was a later addition, when the BBC sent all of us a shot list, that scene wasn't on it. Not because it had been cut, but because it hadn't been in the original script. Well, Colin thought this was a sign, a sure sign, that the BBC was going to cut his family scene. He sent me a furious email: 'Absolutely typical! I knew this would happen. You can't keep control of it.' I said, 'Colin, it's going to be fine.' That's when I made him a promise: that scene with his family would be in the final edit. But then, when we got to the edit –"

Uh oh.

" – the BBC wanted to cut that scene. (*Laughs*) They said, 'The thing's great, but it's a bit long. The scene with Colin's family is a bit extraneous. Can we cut it?' And I said, 'We can't! I've made a promise to Colin. If I cut it, he'll be so furious. He'll probably walk out of the production.' At first, the BBC bought that. But then they tried to cut it again. I just said, 'Look, you can cut *any* other scene – but this one cannot, under any circumstances, be cut.' In the end, I had to threaten the BBC. It's true, I did. I said to them, 'If you make me cut out Colin's children, I will tell the fans you made me do it – and Colin Baker will never, ever forgive you!'"

It's a good scene. I'm glad it stayed.

"It's a great scene. It works. I'm really glad we didn't cut it. But it adds *nothing* to the plot. And Colin was absolutely convinced that it was a conspiracy. He sees the BBC as an entity that is, by nature, out to get him – no, not 'out to get him', that's not fair, but he does feel the BBC is more likely to screw him over than anybody else – and of course they're not. The BBC is just made up of whoever's working for them at the time; people trying to do their job. There's no directive being handed down, that Michael Grade left on the statute books, saying, 'Be nasty to Colin Baker!'"

Maybe that's what they *want* you to think.

"(*Laughs*) I get on very well with Colin, but there are always moments, even now, when I forget to respond to an email or something, and he'll send me another one going, 'I have *tried* sending this before, but there was no response!' Some people are like that. It might just be his manner. He *can* be very lovely, Colin. Apart from those instances, once he was on board with *The Five(ish) Doctors*, he bent over backwards to help me out. He's a nice man.

"In my mind, the only reason we were making *The Five(ish) Doctors* was for the people who were disappointed that Colin, Sylvester, and I weren't in the 50th Anniversary Special – whereas Brian [Minchin, executive producer] wanted us to make the thing with as wide appeal as possible. I didn't give a monkey's whether the new fans liked *The Five(ish) Doctors*. Of course, I'm very pleased that most of them did."

Okay, real talk: were you disappointed that you weren't in the 50th?

"No. I'd been asked, over and over again, 'Are you going to be in it?' – but I never thought we would be. I was fine with that. If we'd been in it as well as Tom [Baker, who popped up as the Curator – or possibly a future incarnation of the Doctor], we wouldn't have been able to make *The Five(ish) Doctors*, and I would far prefer to have made that than have a line in the 50th. But Colin felt betrayed. You see, none of us had been told that Tom was involved. This was another absolute nightmare. Why we weren't told, I don't know. Still, to this day, I don't know that. I understand that Steven didn't want to tell any more people than he had to, but it was a mistake not to tell us – or to confide in *me* at least, even if it were only me, as I was writing and directing *The Five(ish) Doctors*. Colin and Sylvester found out while we were down in Cardiff, via a slip of the tongue from someone on the production team, and because we hadn't been told – we'd found out by accident – there was nothing to stop Colin going to the press and blowing the whole secret. Whereas if – as I pointed out to the BBC – they'd come to us and said, 'Look, Tom is in the Special, but it doesn't affect what you're doing,' we would have been bound to keep it a secret. So Colin felt betrayed by not being told, and with some justification."

Tom Baker and Peter Davison appear at a signing together in 2007.

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He also thinks you guys should have been in the 50th. [10]

"Yes, but how *could* we?! Be realistic. I mean, we don't look anything like we did [in the 80s]. If we could come up with a reasonable reason why we'd look 30 years older, then fine, I would have been happy to be in it – but Colin doesn't see it like that. Again, it all stems from the fact that he's got a problem with anything to do with the BBC, or even authority, or maybe just generally he thinks that people are out to get him.

"I suppose he's had a frustrating career, really. To be honest – this is not against Colin, but – I never really saw any of his *Doctor Who*s. You don't

Peter D
Doctor Who, All Creatures
MCM EXPO GROUP
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DOCTOR WHO
TWO MASTERS

Sylvester and Peter engrossed in DWM's Tom Baker issue.

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do that. David Tennant never watched Matt Smith. Until he worked with Matt on the 50th, David hadn't watched a single episode [of Matt's]. It's not because you don't like it; it's just because you know what it's like to make it, and it's very hard to watch someone else do it. But *Doctor Who* didn't really lead to anything much else for Colin, and it's tough when that happens. I was very lucky. It's just luck, really. The right things come up at the right time. And I'm obviously so damn easy to work with –! People just offer me jobs. (*Laughs*)"

Did you ask Tom Baker to appear in *The Five(ish) Doctors*?

"We tried. There was a scene for Tom, but we cut it."

On the very rare occasions I've seen the two of you share a stage, like at the *Doctor Who* 50th Celebration at the ExCeL in 2013, you always seem like you're quite close to telling Tom off!

"(*Laughs*) Yes, I suppose that's right."

Does Tom exasperate you?

"He baffles me, I must admit. Over the years, he's done several things that I… I can't explain. I sat next to him at a signing at the Stamp Centre three or four years ago, and he was absolutely, wonderfully charming, he was telling me all these wonderful jokes… and then, after an hour, he started telling me the same jokes again. But there's something very bizarre about the way he's always behaved. It goes right back to when I took over on *Doctor Who*… I think he had got to the point where he was thoroughly unpleasant to nearly everybody on the show. I got a sense of that when I did the regeneration [*Logopolis*, 1981]. There was a lot of, 'Oh, for f***'s sake!' from Tom, and storming off. I was just like, 'Oh God.'

"Then when we did the famous Chicago convention [in November 1983]… there was Patrick Troughton, Jon Pertwee, Tom Baker, and myself, and we were about to be introduced on stage. First they called out Pat's name, then Jon's, then they called out… my name?! Tom had gone to them and said, '*I* want to be called out last.' I told them, 'You either call us out in order, or I'm not going out at all. I don't even care if you do it in reverse order – bring me out, then Tom, then Jon, then Pat – but you can't just skip one so that – what? – Tom can headline.' Also, I was the incumbent Doctor. So they agreed to call out my name last. But when I went on, Pat and Jon were standing there, and Tom had – quite on purpose – stood as far away as he possibly could, on the other side of the stage, so that no-one could get a photograph of us together. I was furious. So was John Nathan-Turner, bless him, who walked across the stage, took Tom by the arm, and marched him over to stand with the rest of us. I just don't understand why Tom does these things.

"Of course, he'd already refused to appear in *The Five Doctors* [1983, the 20th Anniversary Special], but I understood that. He'd only just left *Doctor Who*, and he'd done seven years, and he was finding it not that easy to move on. But then the big one was the 50th event at ExCeL, where Tom came out on stage, I came out, Colin came out, Sylvester came out… but Tom sat himself on the far end of the stage, facing *away* from us. It was weird. I just thought, 'How, after all this time, can you still do something as petty as that?'"

Five Doctors gather for the *Doctor Who* Celebration at the ExCeL on 23 November 2013. Inset: 30 years earlier, Doctors Four, Five, Three and Two on stage in Chicago.

He did the same for the 50th photoshoot at the ExCeL, with you, Colin, Sylvester, and Matt.

"Yes, why did he do that? I don't understand. I did have a word to him – I persuaded him to be a little more, er, cooperative – because at that point I was pretty teed off. I was also teed off about *The Five(ish) Doctors*, because he just never got back to me. I'd approached him at the Stamp Centre thing and said, 'Would you do it?' He'd gone, 'Absolutely. Send me the script.' So I sent him the script. Never heard back. I sent him repeated emails. He never responded to anything at all. It's just petty, because what's it about? Him saying, 'I'm the best'? Or not wanting to associate with us? I mean, he hated Jon Pertwee, and Jon Pertwee hated him, but I don't think Tom dislikes me. I get the impression that *I'm* not the focus of his ire. In fact, at the Stamp Centre, I was the only Doctor that he agreed to appear with, I think because, as far as he's concerned, I'm not in competition with him for *Doctor Who*. He's quite happy to go, 'I don't mind being with Peter, because he's done lots of other stuff,' whereas he doesn't want to be with Colin or Sylvester, because, as far as Tom is concerned, they've only done *Doctor Who*. In his mind, I'm not the Doctor. He's the Doctor, and I'm appearing as 'that bloke who's done the other things'.

"I wish I could be more blunt with Tom, especially about some of the things he's done, but it's not worth it. Maybe the reason he was in the 50th above anyone else was that, as Tom himself has said, he'll be dead by the 60th. I don't think that's really the reason. But in many people's eyes, Tom is the Doctor of the classic era, and I don't mind about that."

"Tom Baker baffles me, I must admit. Over the years he's done things that I… I can't explain."

Your sons are now 15 and 17. Have they watched all your *Doctor Who* episodes yet?

"Occasionally, over the years, they've watched *The Five Doctors*. They were very fond of *Resurrection of the Daleks* [1984], too, because they were mightily impressed that I pushed a Dalek out of a window. ►

Footnotes

9 In January 1987, Colin spoke scathingly to *The Sun* about his recent removal from *Doctor Who*: "I couldn't take it in. It was such a shock. I'd fought so hard for the show. I was stunned. What I couldn't accept is that Grade didn't have the guts to tell me man-to-man. If I knew why I was sacked, then I would feel better about it all, but I got fobbed off with excuses… Many people believe, as I do, that I have been treated shabbily. Grade didn't want me to say I had been fired. My boss, Jonathan Powell, the Head of Series and Serials, said that the BBC would stand by any statement I made. He strongly suggested to me that I should claim to be leaving for personal reasons. They actually wanted me to come back and do four more episodes, just so I could be killed off and fit in with their plans! I told them what they could do with their offer… I would have liked to have carried on for a good few years, and I believe that's what should have happened… I honestly do still dream that Grade will turn up on my doorstep and say it has all been a terrible mistake."

10 Five days after *The Day of the Doctor* aired, Colin expressed his annoyance that Tom Baker cameoed in the Special, but the other Doctors didn't. "All or none, that's what I would have thought," he told the *Daily Mirror*. "I know Tom did it longer than anybody else and he's the oldest Doctor – but by asking him and not us, it makes you feel like a second-class citizen. Peter Davison, the Fifth Doctor, said way back that they were not going to have us in the Special. At the time, we didn't know that Tom was in it, which was slightly irritating… Even though I don't look the same – none of us look exactly the same – it would have been nice to get a small part in it, to give back to the fans."

Appearing in John Nathan-Turner's pantomime *Cinderella* in Tunbridge Wells at Christmas 1982.

◄ And they watched *Time Crash*. Before *Doctor Who* returned, I had shown Louis, who was about four at the time, episodes with me in. I'd sort of brainwashed him – so much so that he referred to me as 'Doctor Daddy'. But then of course, the moment the series came back, I was dumped. (*Laughs*) But for the most part, they're aware that I did *Doctor Who*, but they don't watch me in it."

Are they enjoying the Peter Capaldi series?

"My younger son, Joel, still watches it, I think. My older son, I'm not so sure. Like me at 17, he's discovered girls now."

Is that a bit terrifying for you?

"Well, my daughter was pregnant at the age of 16, so I'm seeing it from the other side now – saying to my son, 'Just be careful.' But it's fine. We're all in denial about our children, but he seems very sensible."

Like Georgia, both your sons have followed you into the acting profession. Did you try to discourage them?

"Georgia, I think, is a really good actress. She's never had any training as such, but she hung around theatres and TV studios with me and her mother. Now my eldest son has just got a part in *Holby City* [BBC One, 1999-present] – between five and ten episodes – then he's doing the National Youth Theatre next year. My other son is appearing again at the very theatre next door, at the Orange Tree. He's 15, so he shares the part with three other boys. Both Louis and Joel are determined to be actors, and I'm not particularly happy about it, but I do know it's absolutely pointless saying… one sec. (*Peter's phone is ringing; he answers*) Hello? Hello… okay, well, pop by and say hi, but we're still very much in the thick of it… We're round the back. Did you get my text? (*Hanging up*) That's my wife. She's going to pop by later, on her way to the Orange Tree. Where were we?"

You're heading up an acting dynasty.

"Yes! I know, it's ridiculous. There was nobody at all [in Peter's family] in this business before me, and now I've got a nephew who's an actor, a niece who's just left drama school, Georgia, both my sons… I don't think it's because they think I'm fantastic; I think it's because they look at me and go, 'If *he* can do it, anyone can.' (*Laughs*) But I worry for them. Acting isn't a full-time job anymore. Unless you're very, very successful, you can't get by without another job on the side."

David Tennant is your son-in-law. When did that stop being weird for you?

"(*Laughs*) It is a bit weird sometimes, even now. But only in the sense that people have the idea that we sit around talking about *Doctor Who* all the time."

Do you?

"We rarely do. Well, it does come up, obviously. But David and Georgia… I want to say I saw it coming. I didn't, of course, but… I tell you what it was… my theory is, David was doing fantastically well before he did *Doctor Who*, and then he became Doctor Who, he became this huge, iconic figure, and I think he found that girls found it difficult to cope with that. He was the Doctor, and girls found it hard to talk to him. Then along came Georgia, who wasn't even slightly impressed by the fact that he was the Doctor, because her father was one! She'd grown up with it. She had all the models [action figures]. So she talked to David just like he were a normal person.

"They didn't get together when they did *Doctor Who*. She talked about him, but… two months after she'd finished, she said, 'David Tennant has rung up and asked me to go with him to a play.' I said, 'Well, you should go along.' She said, 'I don't really like plays very much.' He took her to several plays, and she couldn't really figure what was going on, because he's very, um… not 'formal', that's not the right word, but he isn't presumptive about anything, David."

He's a gentleman.

"Yes, but she thought, if he fancied her, he'd just go, 'Hey you, you're my girlfriend now!' Of course, he didn't do that at all. It was a good, I would say, two months before he even summoned up the courage to make it a date. After about three months, maybe more, she told me, 'We were having dinner, and I suddenly felt his hand on mine –!' That was the first time he'd done anything at all that would indicate he was in any way interested… Even when he made a play for her, it was very shy, and very pleasant, and very sweet – *so* far from having the assumption that every girl would be at his beck and call."

Was that your experience, too, when you were playing the Doctor on TV?

"Well, I was married at the time, but I never assumed that anyone would even find me vaguely attractive."

Even though you were playing the dashing young hero –

"You just don't connect the two things. Probably for the best, actually."

– with blond streaks in your hair?

"Yes, they were put in especially. (*Laughs*) You can understand that girls look at you and go, 'Ooh look, he's the Doctor,' just as, when I was Tristan, they'd go, 'I love Tristan! He's fantastic.' But in real life I don't think I've ever asked a girl out – it's happened by almost capillary action! – and I think David is very much the same with girlfriends. The idea of going up to a girl ever, even when I was known on the telly and free, and saying, 'Hey, do you want to come out Friday night?' – I could no more do it than fly to the moon. I would never dare assume that they would ever want to go out with me. It's not great modesty; it's just dumbness, really.

"But they seem very well suited, David and Georgia. They're very happy together, and with the four children. She had Ty when she was 17, whom David has now formally adopted. I remember David saying before the last one was born, 'Right, that's it now. Absolutely no more.' (*Laughs*) But they're both brilliant parents. (*Peter's phone starts ringing*) Sorry… hello? We're around to the right… The Orange Tree pub, yeah. We're in a little cubby-hole… Hang on, I'll walk round and find you, one sec…"

[Peter's wife, Elizabeth, has joined us.]

ELIZABETH: "You're right down the back. This is very cosy. This is nice."

PETER: "Yeah, we lucked out."
ELIZABETH: "Is this a print interview?"
PETER: "It's for **Doctor Who Magazine**."

It's a big one. We've covered a fair bit so far.
PETER: "We started on Brexit and –"
ELIZABETH: "Oh dear."

I was telling Peter how much I enjoyed his 'Dear Boris…' tweet.
ELIZABETH: "I told him off about that, the 'jump off a bridge' one –"
PETER: "(*Laughing*) It's perfectly fine."
ELIZABETH: "– because the children came in and said, 'Daddy, did you tell Boris Johnson to kill himself?' Peter said, 'No, no –'"
PETER: "But he said that we need to build bridges. I said, 'Build your bridge – then jump off it.' There could have been mud underneath the bridge. There could have been water."
ELIZABETH: "And now he's Foreign Secretary. That's insane."
PETER: "It's absolutely nuts."
ELIZABETH: "I wonder whether Theresa May made him Foreign Secretary as revenge. 'Put your money where your mouth is. *You* sort out Brexit.'"
PETER: "Yeah. Keep your friends close, keep your enemies closer."

LATER

[Elizabeth has headed off into Richmond, leaving Peter and I to discuss *Doctor Who* producer John Nathan-Turner.] [11]

You said that Michael Grade wanted rid of John. "Grade didn't like what he saw as the 'gay mafia' at the BBC." What did Grade mean by the 'gay mafia'? Is this about the allegations –?
"(*Cutting in*) I was quite cross when that book came out."

This is Richard Marson's JN-T biography [2013's *The Life & Scandalous Times of John Nathan-Turner*, which alleges that John and his boyfriend Gary Downie, who was production manager on various 80s *Who* episodes, preyed on male teenage fans, including Marson]?
"When I was interviewed for that book, he [Marson] mentioned nothing about *that* at all. I wonder whether… look, I might be being a bit unfair on him, I don't know. I'll be honest with you, I didn't really like Gary. Not many people did. But he could be enormous fun, and so could John, and I think this is where that whole idea of the predatory thing came from. Together as a couple – and I really am now focussing on John – you know, he was a party animal. He loved partying. He loved going out for a drink. He probably drunk far too much. I'm sure he sussed people out. He might have sussed *me* out, with those blond highlights. (*Laughs*) But he never did [make a pass].

"John and Gary had, at the time, very much a gay open relationship. If Gary went off with somebody, that was fine. Likewise John. Or ►

JN-T adds a finishing touch to Peter's costume.

"I don't think John Nathan-Turner was the greatest producer in the world. I don't think he was ideal for *Doctor Who*. But I loved him dearly."

Footnote

[11] John and Peter first worked together on *All Creatures Great and Small*, on which JN-T was a production unit manager. When John, now producing *Doctor Who*, offered Peter the role of the Fifth Doctor, the actor turned it down initially, but JN-T persisted. A week later, Peter agreed.

After three years in the role, Peter left *Doctor Who*, but John stayed on – casting Colin as the Sixth Doctor, and Sylvester as the Seventh – until the show came off air in 1989. John died of liver failure in 2002.

sometimes together. If someone was up for a bit of fun, they [John and Gary] would be up for it. But I think that was made to sound [in Marson's book] like it was similar to a [Jimmy] Savile thing, and it was never that. Honestly, I've never come across anyone, apart from in that book, who implies there was anything seedy or predatory about John. You might find someone who says that there was, but I never heard any rumours about inappropriate behaviour. Nothing. I never got the sense that anybody was preyed upon. I think maybe Gary on his own could have been more like that. Although I'm sure they loved each other dearly, I think Gary was a bad influence on John. But I don't think John was predatory. I don't think he needed to be, really."

Three years before he died, I interviewed Gary Downie for DWM. [12] **We chatted for an hour or so. Then he made a pass, so I left.**

"Yeah, that sounds like Gary. And he could be very… it's probably inappropriate to say, but he could be 'queeny' in that rather vicious way – not necessarily in a predatory way, but he could just be really vicious about people. I didn't find that at all with John. I loved John. I mean, I don't think he was the greatest producer in the world. I don't think he was ideal for *Doctor Who*. But I loved him dearly."

Leonard Sachs

Why don't you think he was right for *Doctor Who*?

"It seemed to me – and it became more apparent as time went on – that John had a certain view of *Doctor Who* as being not about science-fiction, but being 'pizzazz'. John was overwhelmingly concerned with how to get publicity for the show. He was the best publicist you could want. Rather than get the best actor, we were always getting the out-of-the-ordinary name. There was a famous occasion when – can I remember the actor's name? I've deliberately blotted it out! – he had a *really* good actor suggested to him for the head of Gallifrey [President Borusa], the part that was eventually played by Leonard Sachs – oh, I can't remember who the actor was –"

I've a feeling it was Peter Cushing.

"Yes, possibly. But John dumped that, because he thought, 'If I get Leonard Sachs from *The Good Old Days* [a BBC1 light entertainment show, 1953-83, compered by Sachs], it'll broaden the appeal.' It was about the 'pizzazz' – so much of it was about that with John – but Leonard couldn't even remember his lines. He was not a good choice. Neither was Beryl Reid [Captain Briggs in *Earthshock*, 1982] – she didn't know what was going on, bless her. I loved her, but she'd come in and go, 'What's this? It's bloody nonsense. I'll say it, but I've no idea what it means.' It was crazy what John was doing. He got publicity for the show because of it – whether that helped, I don't know – but we were always, I just felt, a little up against it because of those casting decisions.

"And Janet was an air stewardess because John thought he might get co-production money from Australia, and Qantas would fly us out there if she were dressed as one of their stewardesses. And he wanted an American companion [Peri, played by English actress Nicola Bryant, who joined Peter for his final two serials], because he thought the American viewers would like it. Now, I knew for a fact – from talking to American viewers – that the last thing they wanted was an American companion, let alone an American companion who wasn't actually played by an American!"

Did you ever properly fall out with John?

"I never really fell out with him. I mean, we had discussions about things, but… his passions were elsewhere. He wanted to produce a soap. He wanted to bring back *The Newcomers* [BBC1, 1965-69]. [13] This, of course, predates even *EastEnders*, so he had the right idea. He was dead right that what Britain wanted was another good, long-running soap. But *I* wouldn't want to have been part of it. (*Laughs*)"

Didn't you play Buttons in one of John's pantos – a new version of *Cinderella*, which John wrote and directed – in Tunbridge Wells [from 23 December 1982 to 15 January 1983]?

"Yes! John had this thing about pantomimes. He loved pantos."

Your then-wife, Sandra, played the Fairy Godmother, and Anthony Ainley [the Master in *Doctor Who*] was Baron Hardup. Peter, that can't have been fun.

"It was kind of insane, really. Honestly, I can't remember if I wanted to do it or not. All I know is, it was actually fitted into the *Doctor Who* schedule [around production of 1983 two-parter *The King's Demons*] – it was pretty outrageous. We'd rehearse *Doctor Who* in the morning, and then we'd all go off to rehearse the pantomime – so we were doing it on the BBC's time. It was absolutely appalling. Shocking. There was great liberty taken. Really bad. It's probably why John made himself a bit unpopular with the powers-that-be, because of things like that. I don't think I was resentful of it particularly, but I was aware, very much, that *Doctor Who* was being compromised by us rehearsing this damn pantomime."

On TV, you faced off with Anthony Ainley's Master more often than any other Doctor. [14] **What was Anthony like?**

"He was very, very sweet, and always absolutely charming, but there was a huge barrier: this ridiculous wig that he wore. It was hanging like a –! (*Laughs*) You'd be talking to him, and you couldn't take your eyes off this thing. It wasn't even a toupee; it was a theatrical wig, so it was stuck around here [his forehead], and it had gauze. Toupees are pinned onto your head, they look awful, but a theatrical wig, from a distance of about ten yards, looks quite good – it looks like you've got hair growing out of your actual head – but when you get close, you can see it's got gauze, which is stuck with spirit gum – and that's what he used to do every morning!

"He was almost innocent, Anthony. He still lived with his mother. Although he talked about women, I don't know that he'd ever had a proper girlfriend. I think Joanna Lumley was somebody he said he went out with."

For real?

"Yeah, but I don't even know if 'went out with' are the right words for it, because you just kept thinking, 'How do you go out with somebody who wears a theatrical wig? I mean, do they take it off

"Anthony Ainley was a big wuss! Whenever we had any special effects, he'd start to shake!"

With real-life friend Janet Fielding, who played Tegan.

With Nicola Bryant, who played Peri, towards the end of the Fifth Doctor's era.

Peter worked with Anthony Ainley on several *Doctor Who* stories, including *Planet of Fire*.

when they –?!' I never knew anything about him, really, apart from that he loved cricket. We had a common thing there. He talked about cricket all the time. But I never knew where he lived. I didn't think you could really count as a friend [of his]. You know, he wasn't the sort of person you'd say, 'We're having a get-together on Sunday. Come down for a drink.'"

He hardly ever gave interviews, but I've seen recordings of him on stage at conventions, and he seemed to me like a man who had secrets.
"Yes, I think that's exactly it! He had secrets."

I don't know what they were –
"No, no, well –"

– beyond the fact that he was as bald as a coot.
"– I think that wig was the *start* of the secrets, then the fact that he still lived with his mother, but still, in his mind, he was a kind of a… not a womaniser exactly, but… he mentioned women that he'd been out with. And he was a big wuss, I remember. He was a terrible coward. Whenever we had special effects – an explosion or anything like that – he'd start to shake! BBC Special Effects, who weren't always that reliable, would set up these little explosions. They'd go, 'There's going to be a little puff of smoke,' and you thought, 'No, it's going to be a loud bang.' Sure enough, there would be a loud bang. I'd look around – and Anthony would have run off! He'd say, 'I'm not doing that. I'm sorry, I can't, I can't.'

"There was a terrible moment in the pantomime. We had this cooking scene where we were meant to throw custard pies. During one performance, Anthony ran into something – by accident, not hard, but a piece of the set hit him on the head – and dislodged his wig. So he just disappeared from the stage! I was left on my own in the middle of this routine. I was going, 'Right. Okay. Well, I'll… get on with… something else.' When he came back on, he'd pulled a chef's hat right down over his head.

"The wig was a huge problem during filming, too. I remember one time, when he was playing the Master in one of his disguises [Kalid in *Time-Flight*], he had to wear a bald pate – and Anthony wouldn't acknowledge to the Make-Up department that he was already wearing a wig. He said, 'You'll have to put the bald pate over my hair,' and they were going, 'Okay. Um…' In the end, they had to go to John Nathan-Turner and say, 'We can't do this. We can't put this bald pate over a wig. It won't work. It'll look ridiculous.' It would have looked like he were one of the Coneheads! So John had to go to him and have this difficult conversation: 'Look, Anthony, everyone *knows* you're wearing a wig.' In the end, the Make-Up department had to go to his dressing room, take his wig off, put the bald pate on… it must have been really awkward.

"My agent at the time [John Mahoney] and for several years, till he dropped dead one day, had the world's worst toupee – well, what I *thought* was the world's worst toupee, but Anthony gave him a run for his money – and I longed to be able to say to him, 'John, just take it off. It looks ridiculous. You sweat down the back of your neck.' This sort of mass of hair was sat on top of his rather straggly real hair, and he wasn't an attractive man, so it didn't make him look any better. But the problem with toupees and wigs is, unless someone says something, you believe that no-one notices. No-one ever said to Anthony Ainley, 'Your hairpiece looks wonky,' so he lived his life under the impression that no-one knew. I often wonder when he went from… I mean, obviously, he must have been thinning, and lost quite a lot of hair, then decided to get the wig… but what about everyone who knew him before? How do you suddenly go, 'Yeahhh, over the weekend, my hair just grew back.' Whatever it was, I think that was at the heart of why no-one ever really got to know Anthony Ainley; why he was so secretive."

Let's talk about another of your *Doctor Who* co-stars, Matthew Waterhouse. I first interviewed you back in November 2001. In the intervening years, you've been reunited with Matthew, working together on several Big Finish audio plays.
"I have, yeah."

But in that 2001 interview, when I asked you if you'd consider working with Matthew again, you said, "I… er, don't think anyone knows where Matthew is." And you said he was a t*.**
"Did I?! Oh dear, really? (*Laughs*) That's terrible."

In the published piece, we softened it to 'tit'.
"Was it about particular things he did or –?"

You told the Richard Todd story. [15] **You agreed that he was a t***, but "only because he was put in that situation".**
"That's absolutely true. Matthew *could* be a bit of a t***. I'm sorry."

You stand by those comments?
"Well, I do. He could be. And indeed I might even go so far as to say that he can *still* be a bit of a t***. But that doesn't mean I don't feel a great fondness for him. He's very sweet in many ways. What do I think about Matthew Waterhouse? I think there are certain things he did… I mean, he denies it, but he absolutely, I swear to God, said to Richard Todd, 'You've got to be careful not to look down the camera.' Now, Richard Todd is a British film star! Matthew has since said, 'I didn't say that,' but he absolutely did, I swear, because we were laughing about it all morning. We could not believe he'd said it." ►

Footnotes

[12] In DWM 338, Gary told me: "Peter Davison was very nice. He has a subtle strength, I suppose."

Then I read him an extract from my 2001 interview with Peter, published in DWM 313, in which Peter said of John: "He had this vision of *Doctor Who* as a wonderfully camp show. I would have made it an altogether darker experience."

Gary responded: "I don't think John regarded it as a camp show. No, be serious! That's wrong. Totally wrong… Maybe Peter wanted his character to be darker, but then would he be capable of playing a darker character?" He is a very good actor, I pointed out. "Peter Davison, with all due respect, is boring," retorted Gary. "All the characters he plays on television are wet."

However, in director Bill Baggs' 1995 documentary *The Doctors*, John himself had said of Peter: "I was furious when people started calling him the 'wet vet' and so on. I was never worried about Peter [succeeding as *Doctor Who*]. I felt that he was instantly successful."

[13] *The Newcomers*, about a London family adapting to life in a small East Anglian town, was BBC1's most successful continuing drama serial until the advent of *EastEnders* in 1985. The first eight episodes were produced by Verity Lambert – her first job as producer after leaving *Doctor Who*, the show she helped launch. *The Newcomers*' second episode, broadcast on 8 October 1965, even reunited the producer/director/writer trio – Lambert, Waris Hussein, and Anthony Coburn – that had, two years earlier, made *Doctor Who's* very first serial, *100,000 BC* (*aka An Unearthly Child*). Other *Newcomers* alumni included Barry Letts (who wrote and directed for the soap in 1967, before directing and later producing *Doctor Who*), and a young John Nathan-Turner, who appeared as an extra in several episodes.

[14] Peter and Anthony co-starred in 1982's *Castrovalva* and *Time-Flight*, 1983's *The King's Demons* and *The Five Doctors*, and 1984's *Planet of Fire*, with a further Master cameo during Peter's regeneration scene in *The Caves of Androzani*. Ainley would appear in two further serials opposite the Sixth Doctor, and one opposite the Seventh. He died of cancer in 2004.

[15] In DWM 313, Peter said of Matthew: "In a very un-vindictive way, I think he shouldn't have been an actor. And I so don't mean that in a horrible way! He wasn't an awfully good actor – and why should he have been? I don't think he was trained as an actor. He wasn't detrimental to the series, I suppose, but… Matthew, you see, did some quite extraordinary things, like the time he took Richard Todd [Sanders in *Kinda*, 1982], a very well-known British film star, to one side and tried to tell him how to act! Matthew thought that he had the right to do so."

"He was a tit [sic], wasn't he?" I suggested.

"Well, yes – he was a tit [sic], but only because he was put in that situation. If you take someone out of the postal room – or wherever they got him from – and put him in a successful series, it's going to go to his head. Matthew didn't understand that his 15 minutes of fame could disappear overnight. You have to be humble about it."

I challenged Peter to say something genuinely flattering about Matthew. "Hm, he was a very good sulker," he replied. "He was marvellous at moody scenes. That's flattering, isn't it?" Peter added: "I want to make it clear that we never had any cross words. Matthew wasn't difficult, but he could just, on occasion, be a bit of a… well, look, he was out of his depth, and I can understand that."

◄ **Matthew maintains that, when he said that to Richard Todd, he was joking.** [16]

"I don't think so. I didn't get the sense that he was joking about anything, really. He always did take himself quite seriously, and still does. He's obviously very bright, Matthew, but it was a huge, er, leap in the dark that John made by casting him, because Matthew really *wasn't* an actor at all – any kind of actor. I think that he decided, because he got this part, that he *was* an actor, and by that I mean he decided that he didn't really have to learn very much about it. That's what I find baffling about him. Matthew was very confident about what he should be doing, and what he was trying to do, but without any attempt ever to learn anything of how to convey that. But it doesn't mean I don't like him. I read his book [Matthew's autobiography], eventually. In that, he's kind of interesting, because he kind of implies that he was gay back then –"

Well, he more than implies it.

"What I mean is, Janet, Sarah [Sutton, who played Nyssa], and I saw absolutely no sign at the time that that was the case. If he was, he never spoke about being gay. So he was not out. But in the book – I was amazed – he was talking about, 'Well, that's what happened to a gay man back then.' I just wasn't aware of this at all. He was just this little kid. Anyway, he went off, came out of the closet... and ended up playing Hamlet, I believe. Apparently, it was just the most excruciating thing. I mean, *I* would not dare to play Hamlet. Robert Hardy always said to me, 'You know, I'd love to direct you in *Hamlet*.' I thought, 'I can't do that. There's no way. I'd let him down. It'd be terrible.' Where Matthew got the balls to say, 'Yes, I'd like to give my Hamlet to the world,' despite the fact that he'd never really done anything apart from play Adric... I don't know how he did it. It shows great confidence, but sadly I think most of it's misplaced."

In his book, Matthew says that before he was sent a script for *Earthshock*, he found out that Adric was being killed off because he flicked through your advance copy while sat with you in the BBC canteen. Is that true? Did you spoiler him?

"I don't think that's true. It's possible, but... John Nathan-Turner *had* run it past me, killing off the character of Adric –"

So you could have saved him?

"Well, I don't know. I am changing my opinion: I do think it was probably a mistake killing off a companion. At the time, I thought it was quite a spectacular way to go. John said to me, 'I want to have him die trying to save the Earth.' I thought it would show that bad things could happen in the TARDIS – because normally we'd have these endless cliffhangers, we're all about to die, or one of us is, and of course we don't. I thought killing Adric would reintroduce an element of proper danger into *Doctor Who*, which was something that John was very keen on. What John didn't like about Tom's era... well, he didn't really get the undergrad humour, which I actually didn't mind at all, but... at the moments where it's a matter of life and death, Tom would go, 'Here, have a jelly baby!' to somebody, and it kind of just broke the whole atmosphere. I thought killing off the companion would counter that. The reason I say that I'm not sure it was the right decision is, it seems to have stuck in people's minds and traumatised a *lot* of people, including Russell T Davies."

Killing Adric was fine. What the show couldn't handle back then was the fallout.

> **"Matthew Waterhouse always did take himself quite seriously. But he wasn't an actor *at all*."**

Richard Todd and Matthew Waterhouse getting on famously in *Kinda*.

The class of 1982 reunited for Big Finish.

The Doctor, Tegan, and Nyssa pretty much just... moved on.

"(*Nods*) Next week, everyone was better."

When Clara was killed off last year, Steven wrote *Heaven Sent* – a one-hander episode all about the Doctor's grief at losing her. Steven told me, "The problem is, *Doctor Who* is always about the new adventure, not the aftermath of the last one" [DWM 502], so his fix was to write a story that put grief at its centre.

"The crucial difference – and the reason I loved *Doctor Who* when it came back, and I still think it's so good – is that you have a writer *at the helm*. We didn't. We had John Nathan-Turner. We had no head writer saying, 'Okay, *this* is something to be explored.' We didn't have that continuity. Each writer was given a plot, basically, and maybe told, 'Oh, Adric died in the last episode,' so there might be three lines about it at the beginning of the next story – and then they were off on the next adventure.

"I don't absolutely like everything Steven has done – and I say that even as a quite good friend of his – because I think he sometimes makes *Doctor Who* too difficult for your average viewer to follow. But having a writer of his calibre at the helm is absolutely crucial. He's brilliant. Steven can go, 'Here's a great opportunity to write a story with just the Doctor in it,' or, 'Let's write a story with hardly any of the Doctor in it,' or, 'I can develop something that happened in the last story, and write a really great episode off the back of that...' You can't do that if you just have a producer and a script editor. In those days, we had connected stories sometimes, but you'd never call them story arcs."

When I interviewed you back in 2001, I asked you what you thought your *Doctor Who* co-stars thought of you. You said, "I think they all love me," which was funny, but then you said: "I had a long discussion about this with Janet. She said I was really horrible to her. I don't remember being horrible to Janet at all, but Sarah Sutton

FOOTNOTE

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[16] In *Blue Box Boy*, Matthew writes – in the third person, unsettlingly – 'On the spaceship set, things fell silent while [*Kinda*'s director] Peter Grimwade in the box fussed over something. Matthew suddenly looked right at Richard Todd and blurted out, in comic self-deprecation, "Of course, the secret to TV acting is *not to look at the camera!*" Thirty years later, he was told that a version of this incident had become one of Peter Davison's favourite convention anecdotes, Matthew's humour removed to imply that he had said it in the spirit of *giving advice* to Richard Todd. Matthew liked Peter's version of the story very much, because it was funny, but it was, of course, fictional. It could only have been true if Matthew had been ret***ed. And he wasn't.'

Peter Davison feeling quite at home on *At Home With the Braithwaites*.

© ITV/REX/SHUTTERSTOCK

also says that I was horrible to Janet, so I don't think she was making it up." Were you really horrible to Janet?

"Well, I hope not, but I love Janet so much more now than when we were doing *Doctor Who* together. When she was doing *Doctor Who* – she talks about this quite openly now – she was under the almost Svengali control of this very odd boyfriend [*Daily Mirror* journalist Nicholas Davies], who didn't like her name – so he called her Claire, which is her middle name – and didn't like her Australian accent… She said to me at one point, 'You know, I've forgotten how to do the Australian accent. It's really difficult when I do it.' She ended up marrying him, and then he was caught up in allegations over arms sales… But then they divorced [in 1991], and suddenly she became the person she should have been before, so now we get on fabulously well – I think! It's nice. I didn't dislike her in the olden days, and I hope she didn't dislike me, but she was just a bit under the influence of this man. It made it harder to get to know her."

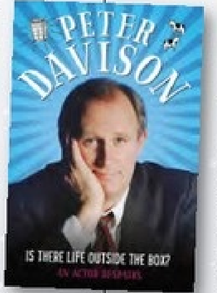
How is she at the moment [since 2012, Janet has been fighting cancer]?

"Yeah, she's okay. She keeps having these scares, which worries me, because it's kind of what my sister had, but at the moment, as far as I know, Janet is okay. We did a Big Finish together just a few weeks ago, and she seemed okay then. Obviously, it's not perfect, because it took quite a toll on her, all the chemotherapy and the radiotherapy –"

But she's tough, Janet.

"She is, and it almost worries me more when she rings up all bright and cheerful. When she rings up and she's, 'Yeah, I'm fine! Absolutely fine! No, things are going great,' that's when I start to worry, 'Is this just…? Janet, are you hiding something from me?' Because she means a great deal to me."

LATER



[Peter's long-promised, much-awaited autobiography ("It's been going on so long," he laughs) is being published, at last, in October. The typically self-deprecating blurb begins: 'His fans have spoken, but despite their requests, Peter Davison has gone ahead and written his autobiography anyway. It wasn't the book they tried to stop; it was more like the book they didn't want him to start… One thing is for sure: of all the British screen and stage actors of the last 50 years, Peter Davison is certainly one of them.']

Is this actually, definitely, finally happening, Peter?

"I have *actually* today done the final revision – I think! – so it's definitely finished. It's called *Is There Life Outside the Box?* – the subtitle is *An Actor Despairs* – and I managed to persuade David Tennant to write the foreword. My first title – I thought it was quite neat – was going to be *The Peter Davison Autobiography: Volume Three (The Doctor Who Years)*, because I thought, 'Well, no-one's going to be interested in anything else. If it's successful, I can go back and write Volumes One and Two.' Then I realised, 'Actually, it's really hard to write about *Doctor Who*,' because it is so well-documented. You can't document events in *Doctor Who* without virtually copying them off the page of someone else's book. So there's a substantial chunk on *Doctor Who* – and there's a chapter on conventions – but the book isn't just about *Doctor Who*, by any means. It's about all the other things I've done as well.

"Weirdly, the easiest bits to write about were when I was being less successful. After the 80s, there was a bit of a lull in my career, in that I wasn't doing serious television for some time. I wasn't even really aware of this lull until I did *At Home with the Braithwaites* [ITV, 2000-03], and then it was the *Daily Mail*, I think, that said, 'It's so nice to see Peter Davison back after ten years in the wilderness.' I thought, 'I had no idea I *was* in the wilderness!' So I've got a whole chapter called *The Wilderness Years*, which was actually more fun to write than anything else.

"The book was meant to be published last year, but then the publisher got a bit funny. First of all, they put it on Amazon and made up their own title – they called it *The Fifth(ish) Doctor* – and stuck a picture of me as Doctor Who on the cover. I said, 'That's not what it's called, and that's not the cover. I want to call it *An Actor Despairs*.' At drama school, every actor has this book by Stanislavsky, *An Actor Prepares*, so every actor I've told this to has said, 'That's a brilliant title!' But the publisher got a bit shirty. They said, 'We're not going to print it if you have that title. We think it sounds negative, and people will think it's a miserable book.' I said, 'IT'S A JOKE.' I mean, honestly. So I left that publisher. I said, 'I'm not changing the title. You're being so stupid.' I went to a different publisher, and they were fine with the title, and I've put a little scene in the book about that meeting with the old publisher.

"I wanted the book to be quite light and funny. Maybe it's a bit too funny, I don't know. About halfway through, I decided that I didn't care if people like it or not. I was really doing it more for me than anybody else – to reassemble my life. Also, for my children and my grandchildren, should they ever choose to read it. For that reason, I tried not to embellish it, otherwise that seemed to me to also make it a bit pointless."

It isn't written entirely in the third person, is it? – like Matthew Waterhouse's autobiography.

"(*Laughs*) No. But I asked him about that. I said, 'Why did you do that, Matthew?' He said, 'Well, I didn't want to make it about me.' Actually, it makes it *more* about him than anything else, because you've got 'Matthew' written several times on every bloody page. He said, 'I can't stand books where people say "I" all the time.' I said, 'It's an autobiography!'"

Was yours easy to write?

"It wasn't, because I'm not a writer, so I struggled to put it together. But I did. Even if people hate it, I have done it myself. It feels much better [than getting a ghostwriter]. I remember Christopher Timothy [James Herriot in *All Creatures*] had a ghosted autobiography. I read it, and it was interesting, but half of it was made up, and the other half just made him sound like a bit of an idiot."

What did you learn about yourself from writing an autobiography?

"Well… I found an old diary that I kept as a bet with an old friend of mine in 1973. We bet each other who could keep a diary going the longest. I kept mine going till May – then I discovered he'd stopped in February! But this diary is extraordinary. Rather than, as in my memory, being a 21-year-old actor just out of drama school, making his way in the world, at that time in my life I thought I was going to be a songwriter. That's where all my focus was. The acting would come later, and they were not great jobs – various repertory theatres – but I was desperately trying to get a record deal. I got very close. In fact, I was offered one, but I turned it down."

You could have been a pop star, Peter.

"I don't know. It was EMI."

Peter!!!

"I know. But it was a terrible deal. I'd have had to provide them with 15 songs a year, five of which they'd have had to find acceptable. I thought, ►

Should Team Davison reunite to have the last word on his stories?

"I've always been open about the fact that some of my stories are great – and some are crap!"

◄ 'What if they find *none* acceptable? I'll get no money.' It was a meagre amount of money, too. It was rubbish. But I'd kind of forgotten that. As you get older, your memory fragments. You can remember lots of things; you just can't remember the order they happened in. But I had to be careful. I couldn't be as frank in the book as I'd like to have been."

Where did you hold back?
"Well, I thought there was a great danger that, if I'd been honest about my marriage to Sandra, it would have been a bit brutal, and it would have been one-sided, so neither of us would have come out of it that well. I gloss over that period a bit. I talk about the break-up and everything. I don't do a *This is Your Life* on it, and miss it out. But what I don't talk about – and it's the tragedy of what happens when a marriage falls apart and it's a rough break-up – is that I can't ever remember being happy during that period of my life. Now, I know I must have been, and I would like to have said this, but even that I think Georgia would have found a bit too strong. But you can only look back on it in terms of what you remember now... and I can't remember ever being happy during any of that marriage."

You and Sandra married in...?
"We got married in '78, and we split up... well, the marriage was over by '92 [the divorce was in '94], but it was in a bad state for a good number of years before we actually, eventually split up."

Okay, so earlier we talked about how you'd take on multiple jobs at once. Even during *Doctor Who*, you were doing a couple of sitcoms on the side...
"Mm."

Do you think maybe you were throwing yourself into this much work so that you didn't have to focus on your unhappy marriage?
"I... think... the marriage worked with that kind of amount that I was working for us. I think maybe we would have driven each other nuts sooner if we'd been around each other more. (*A pause*) You asked, right at the beginning, how I spoke and behaved at home with Sandra...?"

Yeah.
"I said I couldn't remember. The *truth* is, I was very aware that when I went away I was very different than I was at home – which I don't talk about in the book, so I'll talk about it now. The thing is... I thought that I was being a bit fake away from her – because whenever I was away filming, I'd hang out with the production team, I was very different, I was relaxed – and when I was home I was more the Englishman that she thought I was and I'd sort of become. It sounds weird, I know, because you'd think it'd be the other way round. I thought, at the time, that I was being the slightly fraudulent person away... and then I realised, after a good number of years, that actually, no, I was being the fraudulent person at home. Our marriage was... not working. Away was where I was being more like me. At home, I was putting on an act to keep this marriage going that was slowly... falling apart."

"♫ We've followed Mr Spoon... ♫"

Is this something you came to realise when writing the book?
"I tried to face up to it more in the book, but it was difficult to do that. I tried to be as honest as I could, but going back to this thing of wanting to be liked more than anything else... I wanted to be more honest about a lot of things, but there was always someone over my shoulder going, 'Ooh, you can't say that.' I can be more frank with you, because..."

... because *Doctor Who Magazine* is on sale for four weeks, whereas an autobiography is the kind of thing you'll want to pass down to your grandkids?
"Exactly. Yes, you're absolutely right. I thought this morning, as I was doing the final corrections, it's a bit like a bloody wedding. You don't know who to invite. You start off thinking, 'I'm going to have a small gathering. It's going to be 35 people. That's all it's going to be.' The next thing you know, someone leans over your shoulder and goes, 'You've got to invite so-and-so. If you don't, they'll be really offended.' I started getting people saying, 'Have you mentioned this? Have you mentioned so-and-so?' It's a nightmare!

"*I* wouldn't have minded if I'd been more honest about that stuff in the book. I think *everyone else* around me was more worried than I was. But there's a lot of venom directed at Michael Winner [who directed Peter in 1999's *Parting Shots*, Winner's final film], who's dead, so he can't do anything about it, so that's fine."

Was Michael Winner a bastard?
"A complete bastard. Such a bastard."

And are you as honest about your *Doctor Who* stories? Or have you learnt your lesson there?
"I've always been quite open about the fact that some of my stories are great, and some are crap. I suppose you have to pretend to like them all, but... when we do those DVD commentaries, when Janet and I get going, it can be quite –! I used to love doing them, but never when the director was there. When the director was there, you always had to be a bit careful. When the director wasn't there... I remember one time – it was actually more Janet than me! – they stopped us after about 20 minutes and said, 'Could you just try to find *something* nice to say about this episode?' (*Laughs*)

"We did have fun [recording the commentaries]. It's like sitting around at home, watching *Doctor Who* on TV. I said to Janet not long ago, 'Really, they ought to have us, while we're all still alive, sit down and do another commentary, just the actors' – just Janet, Sarah, and myself, and Matthew if he wants to join in – doing the kind of unexpurgated, uncensored commentary! And then at some point in the future, even if it's in 50 years' time, they can release these actual, *real* commentaries. None of that, 'Oh, actually, this story was okay.' No, it wasn't! Because – it's a bit like my relationship with Matthew, really – I can have a go at a story, but still I really enjoyed doing it. I don't regret doing it for a minute, *Doctor Who*." DWM

***Is There Life Outside the Box?: An Actor Despairs* is published by John Blake on 6 October, price £20.**

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THE DWM 2015 SEASON SURVEY

PLUS MERCHANDISE POLL

BBC
DOCTOR WHO
MAGAZINE
2015 SERIES AWARDS

The votes have been counted up and verified – and now, at last, it's time to reveal what you thought of the Twelfth Doctor's second series...

RESULTS COMPILED BY **PETER GRIFFITHS** | COMMENTARY BY **THE DWM TEAM**

★ FAVOURITE STORY ★

RANK	EPISODE TITLE	AVERAGE
1	*Heaven Sent* (by Steven Moffat)	8.55
2	*The Zygon Invasion/The Zygon Inversion* (by Peter Harness & Steven Moffat)	8.24
3	*The Magician's Apprentice/The Witch's Familiar* (by Steven Moffat)	8.09
4	*Face the Raven* (by Sarah Dollard)	7.89
5	*Under the Lake/Before the Flood* (by Toby Whithouse)	7.63
6	*Hell Bent* (by Steven Moffat)	7.53
7	*The Husbands of River Song* (by Steven Moffat)	7.37
8	*The Girl Who Died* (by Jamie Mathieson & Steven Moffat)	6.90
9	*The Woman Who Lived* (by Catherine Tregenna)	6.44
10	*Sleep No More* (by Mark Gatiss)	6.05

STEVEN MOFFAT SAYS: "Oh, I don't know what to say! I'm thrilled! I'm more than thrilled; I'm relieved. I've never sat down to watch an episode so wracked with worry as I did *Heaven Sent*. I imagined a whole audience glancing in bewilderment at each other, wondering if *Doctor Who* would be back on next week. So why try something so bonkers? One of my paranoias with *Doctor Who* – and my store of those is vast – is that with the show being very old, and me being slightly older, that there's danger you might forget to make it *new*. And the only way to really make it new is take a risk so big everything you've learned to date is irrelevant; to put yourself in a place where none of your usual tricks have a hope in hell of working. All well and good, but you might fail like a public idiot. And for many, perhaps I did. So thank you. This means more than I have time and space to explain.

"May I also add, there has never been an episode of *Doctor Who* so beautifully directed as this one: melancholy, haunting, fluid and beautiful. And somehow, through it all, so ringingly clear. And what can I say about our leading man? We could argue for the rest of our lives about who's the best Doctor – and let's be honest, we will – but for me, the best single performance in the role is settled forever. You can only ask a solo of a virtuoso, so thank God and Scotland for Peter Capaldi."

First place for *Heaven Sent*!

YOUR VERDICT: As ever, it was a hotly contested race for Favourite Story of 2015, with every tale being a favourite of someone's, and a large number of readers taking the time to praise the season as a whole, which many felt was a marked improvement over the 2014 series. As the votes started flooding in, the season finale, *Hell Bent*, took an early lead, but eventually slipped to sixth place, with *Heaven Sent* ultimately taking the top position. Many readers expressed their admiration for this episode, particularly giving praise to Peter Capaldi.

'If there was an award for finest single performance in *Doctor Who* history, it would have to go to Peter Capaldi for his work in *Heaven Sent*,' wrote Alan McLeod of Dagenham. 'BAFTA should have been watching!'

David Adamson of Leicester agreed, writing, 'Having watched *Doctor Who* since the early 70s, it's thrilling to know that episodes with the originality of *Heaven Sent* can still thrill and surprise me. I gasped at the revelation that the Doctor had been enduring his ordeal for billions of years. It's one hell of an episode, and one that rewards rewatching.'

The two-part tale *The Zygon Invasion/The Zygon Inversion*, written by Peter Harness and Steven Moffat, finished in the runner-up position.

'Wow. Where did this come from?' wrote Finlay Worrallo of North Yorkshire. 'A gritty, brutal masterpiece – probably the most relevant and socially aware story of the revived series, with superb performances all round. Need I even mention the Doctor's anti-war speech? Let's hope Peter Capaldi doesn't have any plans for the next nine years or so, because he's simply too good to hang up his sonic screwdriver just yet!'

The bronze medal went to the opening story of the year: Steven Moffat's *The Magician's Apprentice/The Witch's Familiar*. 'Probably the highlight of the season,' wrote Michael Billinghurst of Norwich. 'A *tour de force* that reinvents the new Doctor as a more carefree character with a better relationship with Clara. Putting the Doctor and Davros in a room together always makes for good drama, and the story actually manages to convince us Davros is Darth Vader, until the double twist when it turns out that both Davros and the Doctor have been playing each other all along. The Master is almost incidental, but having her and Davros meet is a historic moment.'

Fourth place went to the heartbreaking tenth episode written by newcomer Sarah Dollard.

'*Face the Raven* was undoubtedly my favourite tale this series,' wrote Miles Taylor of Skipton, North Yorkshire. 'An ingenious premise combined with slick direction, sets, cast and script made for a superb episode. The closing moments were pure gold and showed Peter Capaldi and Jenna Coleman at their finest.'

Fifth place went to Toby Whithouse's two-part base-under-siege tale *Under the Lake/Before the Flood*.

'*Doctor Who* does a proper ghost story,' enthused 15-year-old David A Thomas of Gwent. 'The amount of pure horror in the episode, from the floating corpse of the Doctor to axe-wielding maniacs, made this adventure the scariest episode since *Blink*. More like this please!'

Sienna Carter of Hull wrote, 'Thank you, Toby Whithouse, for presenting us in Cass with a strong, intelligent character, whose deafness was not essential to the plot, but an incidental detail.'

Season finale *Hell Bent* finished mid-table.

'What a way to end the series!' declared Debbie Mercer of Brent. 'It had everything – the return to Gallifrey, new revelations about our hero's past, and

★ BEST MALE GUEST STAR ★

RANK	ACTOR (CHARACTER)	% VOTE*
1	Julian Bleach (Davros)	78%
2	Joivan Wade (Rigsy)	24%
3	Reece Shearsmith (Rassmussen)	18%
4	Rufus Hound (Sam Swift)	14%
5	Nicholas Briggs (the Daleks)	13%
	Others	53%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH GUEST STAR

Winner! Julian Bleach as Davros.

YOUR VERDICT: Julian Bleach won this category for the second time (he previously won following his appearance in 2008's *The Stolen Earth/Journey's End*), with a landslide share of the vote.

'I would never have thought that I'd get teary-eyed over Davros, but Julian Bleach managed to pull it off with such an emotional and impactful performance,' wrote Miles Taylor. 'It was just magnificent to see him snap between the frail old man to the power-crazed megalomaniac we all know and love!'

'Julian Bleach is simply superb,' agreed Ade Bassett of Marlborough. 'He has the ability to make Davros utterly believable. Helped by the astonishingly good prosthetic work, not once did I think I was looking at an actor in a mask. Julian is Davros – and dare I say it, he's now the definitive version in my book, even supplanting the great Michael Wisher.'

Seventh-placed *The Husbands of River Song.*

Sleep No More was in 10th place, but Reece Shearsmith received much praise for his guest role.

of course the final, beautiful heartbreaking scene between the Doctor and Clara.'

The following episode, 2015's Christmas Special *The Husbands of River Song*, finished in seventh place.

Kate Lucas of Lewes wrote, 'I never thought we'd get to see River meet the Twelfth Doctor, so this episode was a real treat. Funny, exciting and poignant in turn, it was a joy to watch.'

The Girl Who Died was in eighth place. Martyn Trew of Coventry 'loved Ashildr's story. She was such a complex character with many sides, portrayed brilliantly by Maisie Williams.'

Ninth-placed *The Woman Who Lived* gained praise from quite a few readers, including Davia Puckridge of Bexley Heath: 'A tremendous script from Catherine Tregenna – I could have watched a whole episode of the Doctor and Me discussing immortality. Maisie Williams was terrific at portraying the hardened woman in the body of a young girl – a great departure from the earnest Ashildr.'

Mark Gatiss' experimental *Sleep No More* propped up the scoreboard, but it was certainly not felt to be a failure by most readers, averaging a solid 6 out of 10, and provoking many positive comments.

'I liked *Sleep No More*,' wrote Neil Marsh of Bromley. 'I generally loathe "found footage" stories, but it was aided by a top-drawer cast, some stunning CGI and a strong guest villain.'

'I adore episodes which experiment with the format,' wrote Tom Stone of Oxford. '*Sleep No More* was wildly unpredictable and kept me on the edge of my seat. Reece Shearmith was excellent.'

★ BEST FEMALE GUEST STAR ★

RANK	ACTOR (CHARACTER)	% VOTE*
1	Michelle Gomez (Missy)	52%
2	Alex Kingston (River Song)	32%
3	Ingrid Oliver (Osgood)	30%
4	Maisie Williams (Ashildr)	29%
5	Sophie Stone (Cass)	22%
	Others	35%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH GUEST STAR

YOUR VERDICT: She's mad, bad and dangerous to know... and yet Missy is proving enduring popular, with Michelle Gomez winning the Best Female Guest Star category for the second year running.

Sonia Castle of Southend wrote, 'Michelle Gomez is a force of nature, stealing every scene in which she appears. Frequently funny, often scary, but always so watchable, you never know what she's going to do next! I could watch the way she and Peter Capaldi flirt and riff off each other all day. Simply brilliant.'

Victory! Michelle Gomez as Missy.

★ FAVOURITE VILLAIN ★

RANK	VILLAIN (ACTOR)	% VOTE*
1	Davros (Julian Bleach)	70%
2	Missy/The Master (Michelle Gomez)	48%
3	Bonnie (Jenna Coleman)	26%
4	Ashildr (Maisie Williams)	14%
5	The Fisher King (Neil Fingleton, Peter Serafinowicz)	12%
	Others	30%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH VILLAIN

YOUR VERDICT: Despite very strong competition from Missy, there was only one character who was ever going to win this category – the creator of the Daleks himself, Davros!

Clive Parkinson of London wrote, '*The Magician's Apprentice/The Witch's Familiar* revealed a little of Davros' secret past, and presented him in a much more sympathetic light. I never expected him to open his eyes – it made me fall for his "I'm dying" routine hook, line and plunger! Thank goodness the Doctor is so much smarter and saw through it.' ►

NUMBER CRUNCHING!

■ The average voter is 37 years old (a year older than last year, rather unsurprisingly), and has read **DWM** for the last 20 years.

■ Overall, the 2015 series scored an average mark of 7.47 out of 10 – a distinct improvement over the scores given for the Twelfth Doctor's début season, and the most popular season overall with **DWM** readers since the Eleventh Doctor's initial run in 2010.

■ The Under-18s chose *Heaven Sent* as their favourite story with a massive score of 9.38, although they also gave lower scores for the stories at the bottom than the other age groups. In second place for this age group was the Zygon two-parter (8.52), followed by *Face the Raven* (8.14), *Under the Lake/Before the Flood* (7.86), *The Magician's Apprentice/The Witch's Familiar* (7.81), *The Husbands of River Song* (7.52), *Hell Bent* (7.05), *The Girl Who Died* (7.00), *The Woman Who Lived* (6.14), and *Sleep No More* (5.24).

■ The 18-39 age group tended to be the most generous markers on the whole. They also nominated *Heaven Sent* as their winner, with an average score of 8.67. This was very closely followed by *The Magician's Apprentice/The Witch's Familiar* (8.60), *The Zygon Invasion/The Zygon Inversion* (8.49), *Face the Raven* (8.20), *The Husbands of River Song* (7.83), *Under the Lake/Before the Flood* (7.57), *Hell Bent* (7.42), *The Girl Who Died* (6.93), *The Woman Who Lived* (6.72), and *Sleep No More* (5.98).

■ Although the hardest markers overall, the over-40s gave stronger marks to *Sleep No More* and *Hell Bent* than the other age groups. Their scores were: *Heaven Sent* (8.28), *The Zygon Invasion/The Zygon Inversion* (8.05), *The Magician's Apprentice/The Witch's Familiar* (7.91), *Hell Bent* (7.69), *Face the Raven* (7.68), *Under the Lake/Before the Flood* (7.61), *The Husbands of River Song* (7.12), *The Girl Who Died* (6.86), *The Woman Who Lived* (6.38), and *Sleep No More* (6.29).

THE DWM 2015 SEASON SURVEY

★ BEST WRITER ★

Two more awards for Steven's trophy cabinet.

RANK	WRITER	% VOTE
1	Steven Moffat (Various episodes)	54%
2	Toby Whithouse (*Under the Lake/Before Flood*)	16%
3	Peter Harness (*Zygon Invasion/Zygon Inversion*)	14%
	Others	16%

STEVEN MOFFAT SAYS: "Look, I'm the showrunner of *Doctor Who* in the age of social media – most days I just assume everyone in the world hates me. Some of them twice. So, thank you, thank you, THANK YOU for this. I may even leave the house again. Or is that your cunning plan...?"

YOUR VERDICT: 'Mr Moffat gets the nod from me in this category due to the constantly high standard of his stories,' wrote Bill Higgins of Hemel Hempstead, while Kim Pearman enthused, 'The Moff for the win! You know when you see his name on an episode that at the very least it will be great, and on occasions – like with *Heaven Sent* and *Hell Bent* – it'll be amazing. Let's hope that after he steps down from being showrunner, he continues to write for the show for many years to come.'

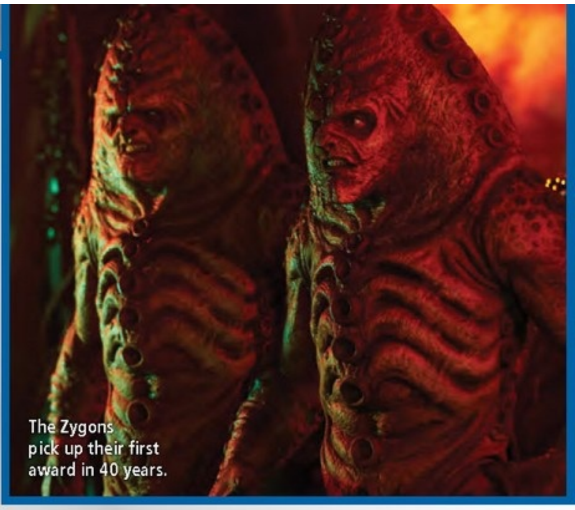
★ BEST DIRECTOR ★

RANK	WRITER	% VOTE
1	Rachel Talalay (*Heaven Sent, Hell Bent*)	61%
2	Hettie Macdonald (*Magician's Apprentice/Witch's...*)	10%
3	Justin Molitnokov (*Sleep No More, Face the Raven*)	8%
	Others	21%

RACHEL TALALAY SAYS: "'Remember, I am the Doctor, and I am coming to thank you, and I will never, ever stop.' Okay, I admit I speak better in Steven Moffat's words. I am so thrilled to receive this award. I hit the jackpot with the scripts for *Heaven Sent* and *Hell Bent*. Life, death, mourning, Peter Capaldi, time travel, four billion years, Jenna Coleman, a sonic screwdriver, classic monsters, a Veil, and a bowl of soup – or two. But never pears. To the best ever cast and crew, I share this with you."

Sent from Heaven: Rachel Talalay shows off her prize.

YOUR VERDICT: Harry Woods of Derby wrote, 'Rachel Talalay is one of the best directors – if not the best director – *Doctor Who* has ever had.'


The Zygons pick up their first award in 40 years.

★ FAVOURITE MONSTER ★

RANK	MONSTER	% VOTE*
1	The Zygons	50%
2	The Daleks	34%
3	The Veil	32%
4	Colony Sarff	28%
5	The Ghosts	26%
	Others	30%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH MONSTER

YOUR VERDICT: Their attempted invasion of Earth may have been only a qualified success, but the Zygons were unambiguously triumphant in their bid to become your favourite monsters of the 2015 series.

'We haven't seen such a nuanced, clever and intelligently presented race of aliens since the Draconians in 1973's *Frontier in Space*,' claimed Spencer White of Devon, 'and *The Zygon Invasion/The Zygon Inversion* has changed the series forever. Now, when a story is set on present-day Earth, it's quite possible that some of the characters will be Zygons! We definitely need a follow-up...'

Susan Fisher of Liverpool wrote, 'I remember watching *Terror of the Zygons* back in 1975. It terrified me, and the Zygons became my favourite monsters ever since. Their return in *The Day of the Doctor* was all too brief, so I welcomed their return in the 2015 series. Can they come back again soon, please?'

★ FAVOURITE MUSICAL SCORE ★

RANK	STORY	% VOTE*
1	*Heaven Sent*	62%
2	*Hell Bent*	34%
3	*Face the Raven*	28%
4	*The Magician's Apprentice/The Witch's Familiar*	22%
5	*The Husbands of River Song*	14%
	Others	40%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH STORY'S MUSIC

YOUR VERDICT: Once again, the brilliant Murray Gold composed the music for all the episodes of the 2015 series, with the atmospheric score for *Heaven Sent* ultimately picking up the most votes.

Sally Davis of Northampton commented, 'Murray's music this year was sublime, with so many favourite pieces to choose from. My favourites included the Doctor's beautiful tune in memory of Clara in *Hell Bent*, the weird, unsettling music in *Sleep No More*, the haunting theme with period instruments for Ashildr/Me and the doom-laden, portentous score of *Heaven Sent*. Please, please, please Silva Screen, release the soundtrack for all these soon!'

★ FAVOURITE SET DESIGN ★

RANK	STORY	% VOTE*
1	The old-style TARDIS (*Hell Bent*)	38%
2	The castle (*Heaven Sent*)	34%
3	The Drum (*Under the Lake/Before the Flood*)	26%
4	Trap Street (*Face the Raven*)	22%
5	The Dalek city on Skaro (*The Witch's Familiar*)	21%
	Others	59%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH SET

YOUR VERDICT: Clifford Moore of Basildon wrote, 'I can't begin to tell you how thrilled I was to see the original TARDIS control room again. What with the fabulous Dalek city on Skaro, it took me back to watching the very first episodes of *Doctor Who*, aged just eight, way back in 1963!'

★ FAVOURITE EFFECT ★

RANK	EFFECT	% VOTE*
1	The Ghosts (*Under the Lake/Before the Flood*)	30%
2	Colony Sarff (*The Magician's Apprentice*)	26%
3	The citadel on Gallifrey (*Hell Bent*)	16%
4	Zygon transformation (*The Zygon Invasion*)	16%
5	Crystal wall (*Heaven Sent*)	15%
	Others	97%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH EFFECT

YOUR VERDICT: There was a huge variety of choice in this category, which invited you to choose your favourite special effects sequence from the last series (whether physical, prosthetics or CGI). The winning nomination was for the Ghosts as seen in the two-part story *Under the Lake/Before the Flood*, although the complicated combination of make-up and CGI used to bring Colony Sarff to life in *The Magician's Apprentice/The Witch's Familiar* also picked up hefty support. Jamie Halton wrote to say, '*Doctor Who* has now reached the stage where we're getting movie-quality special effects in every episode!'

Turn the page for the Merchandise survey results... ►

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MERCHANDISE POLL

FAVOURITE AUDIO DRAMA (BIG FINISH)

RANK	AUDIO	AVERAGE
1	*Torchwood: Forgotten Lives* (by Emma Reeves)	9.38
2	*Jago & Litefoot & Strax* (by Justin Richards)	9.19
3	*The War Doctor: Only the Monstrous* (by N Briggs)	9.10
4	*Torchwood: One Rule* (by Joseph Lidster)	8.91
5	*UNIT: Extinction* (by Matt Fitton & Andrew Smith)	8.83
6	*The Sixth Doctor: The Last Adventure* (by various)	8.70
7	*Dark Eyes 4* (by John Dorney & Matt Fitton)	8.70
8	*Third Doctor Adventures: Vol 1* (by Richards & Lane)	8.68
9	*Damaged Goods* (by Russell T Davies & Jonathan Morris)	8.62
10	*Jago & Litefoot – Series Ten* (by various)	8.58

EMMA REEVES SAYS: "As a long-time reader of **DWM** and a Big Finish fan, I'm very aware of the high level of competition in this category, and I'm thrilled about *Torchwood*'s success. I feel incredibly privileged to have been a part of it. I got to work with a wonderful cast (Eve Myles, Kai Owen, Philip Bond, Sean Carlsen, Valmai Jones), a brilliant director (Scott Handcock), and of course the actual genius that is producer James Goss. I know there are amazing things planned for the future, and I hope this first year of adventures at Big Finish will inspire fans old and new to join the Torchwood team to enjoy further shenanigans."

Torchwood comes on top.

YOUR VERDICT: Big Finish Productions had a tremendous year in 2015, with a majority of releases scoring highly with all those who voted for them.

James Smith from Kingston wrote, 'I bought my first Big Finish CD last year – *Jago & Litefoot & Strax* – and I absolutely loved it. It was so good to hear a mash-up between the era of *Doctor Who* that I loved as a child and the series I love today. Subsequently, I've caught up with *The Sixth Doctor: The Last Adventure* (what a brilliant performance by Colin Baker!) and the superb *War Doctor* series.'

Meanwhile, Roisin O'Riordan of Cork wrote, 'Big Finish's *Torchwood* audios are perhaps even better than the *Doctor Who* releases. As well as perfectly echoing the TV series on which they're based, the audios expand the *Torchwood* universe and give tremendous extra depth to some of my favourite characters.'

FAVOURITE AUDIO RELEASE (BBC AUDIO)

RANK	AUDIO	AVERAGE
1	*Remembrance of the Daleks*	9.21
2	*City of Death*	9.00
3	*The Ark in Space*	8.75
4	*Deep Time*	8.57
5	*Human Nature*	8.43
6	*The Roundheads*	8.29
7	*The Curse of Fenric*	8.13
8	*The Deadly Assassin*	8.13
9	*Big Bang Generation*	8.00
10	*The Crawling Terror*	8.00

MICHAEL STEVENS (BBC Audio producer) SAYS: "Ben Aaronovitch's story manages to be fresh and original while also paying homage to the roots of *Doctor Who*. In Terry Molloy we found a terrific new reader for the range – aided by the ever-capable Nick Briggs as the Daleks."

YOUR VERDICT: Simon Cater of Manchester wrote, 'It's wonderful to revisit the old Target novelisations in audio form. Best this year was *Remembrance of the Daleks* – a stone-cold classic.'

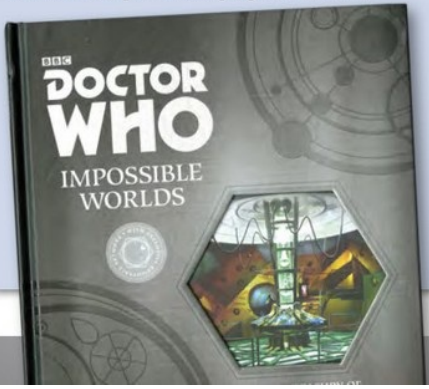
FAVOURITE BOOK (NON-FICTION)

RANK	BOOK	% VOTE
1	*Impossible Worlds* (Mike Tucker & Stephen Nicholas)	59%
2	*The Complete History* partwork (by various)	30%
3	*The Colouring Book*	18%
4	*Whoniverse* (by Lance Parkin)	11%
5	*Dangerous Book of Monsters* (by Justin Richards)	8%
	Others	74%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH BOOK

MIKE TUCKER SAYS: "The true winners here are the immensely talented artists and designers whose work graces the pages of this book. It was a privilege to be able to present their artwork to a wider audience, and I'm delighted that it has gone down so well with the readership."

YOUR VERDICT: There were a huge number of official and unofficial books published in 2015, but Mike Tucker and Stephen Nicholas' lavishly illustrated volume easily claimed the top spot here. Brian Summerton of Halifax wrote, 'There are so many *Doctor Who* books out there now, that few can be considered essential purchases. *Impossible Worlds* most definitely *is* essential, however. A beautifully presented, gorgeous volume.'

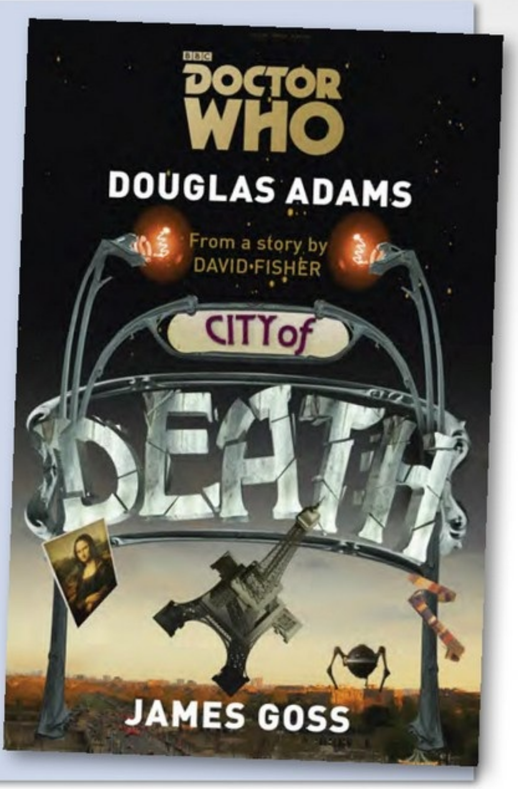


FAVOURITE BOOK (FICTION)

RANK	BOOK	AVERAGE
1	*City of Death* (by James Goss)	9.25
2	*The Good Soldier* (by Andrew Cartmel *et al*)	8.71
3	*The Scientific Secrets* (by S Guerrier & M Kukula)	8.35
4	*The Eye of Torment* (by S Gray, M Geraghty *et al*)	8.29
5	*The Time Lord Letters* (by Justin Richards)	8.28
6	*Time Trips* (by various writers)	8.10
7	*Time Lord Fairy Tales* (by Justin Richards)	8.07
8	*Deep Time* (by Trevor Baxendale)	8.05
9	*Heroes and Monsters* (by various)	7.86
10	*The Legends of Ashildr* (by various)	7.70

JAMES GOSS SAYS: "Well, I'm obviously chuffed. The best I was expecting was not to have a lynch mob outside the door. I'm so pleased I didn't break *City of Death*. It was genuinely the most fun thing to do."

YOUR VERDICT: A new version of an old classic came top in this category. Simon Haynes of Brighton wrote, 'Throughout the 1980s, I kept a space in my shelf full of Target books in anticipation of the novelisation of *City of Death* that never came. But now, at last, that gap has been filled – and with one of the best books in the range, too! I am a very happy fan.'



FAVOURITE DVD RELEASE

RANK	DVD	AVERAGE
1	*Series 9 Part 1*	8.43
2	*The 10 Christmas Specials*	8.24
3	*Longleat '83 Lost Footage*	8.00
4	*I Was a Doctor Who Monster*	7.90
5	*Last Christmas*	7.60

YOUR VERDICT: The big DVD/Blu-ray releases of the year topped the poll, but readers had their reservations as to their content. Martin Paxman wrote, 'It's a shame that the releases of the most recent episodes seem so light on extras compared to what we were treated to before. Compared to the DVDs of the old episodes, the new releases seem positively anaemic! At the very least, can we have commentaries on every episode please?'

BBC DOCTOR WHO MAGAZINE

★ BEST ISSUE OF DWM ★

RANK	ISSUE	% VOTE
1	Issue 485 (10 years since *Doctor Who*'s return)	29%
2	Issue 494 (Christmas edition)	21%
3	Issue 489 (Colin Baker interview)	19%
4	Special 40 (The Art of *Doctor Who*)	19%
5	Issue 491 (New season issue)	15%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH ISSUE

A fiercely fought category for your favourite **DWM** of 2015 was won by Issue 485, which celebrated the tenth anniversary of *Doctor Who*'s return to TV, with interviews with ten guest stars from the 2005 series.

★ BEST COVER ★

RANK	COVER	% VOTE
1	Issue 491 (Daleks in city on Skaro, wraparound)	26%
2	Issue 487 (*Dalek Invasion of Earth*, wraparound)	23%
3	Issue 493 (Clara dressed as a waitress)	23%
4	Issue 490 (The Twelfth Doctor and Missy)	20%
5	Issue 494 (The Twelfth Doctor, Christmas)	19%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH ISSUE

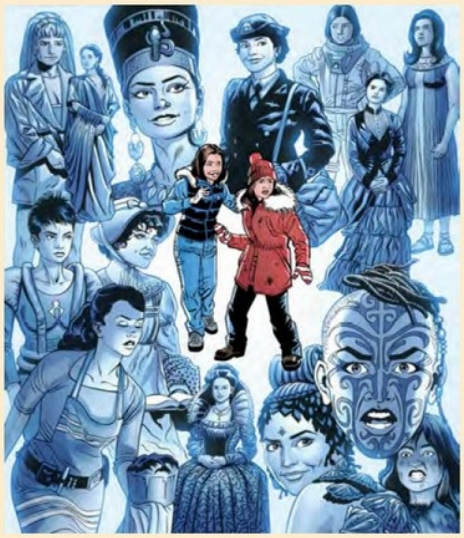
Gavin Rymill's wraparound Dalek covers claimed the top two positions in the Best Cover category.

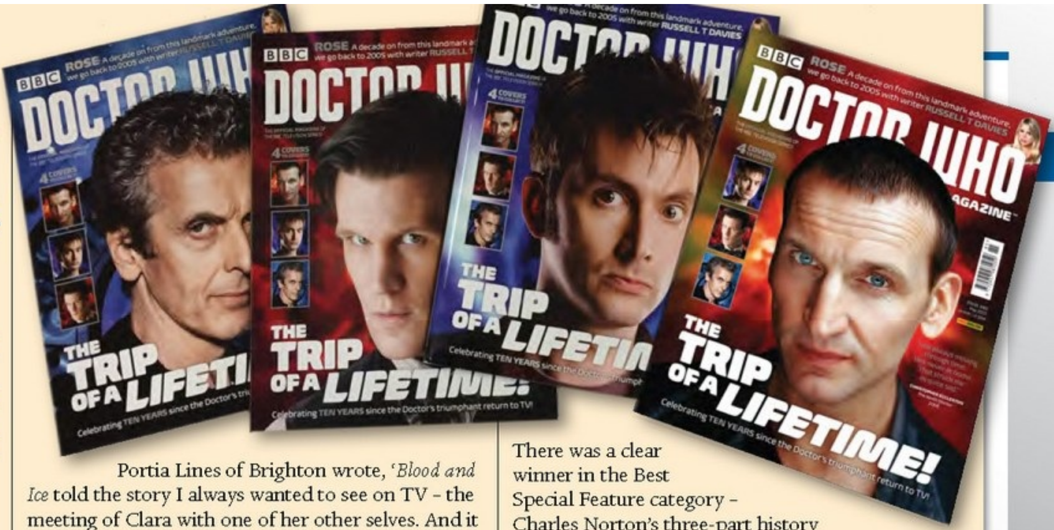
★ BEST COMIC STRIP ★

RANK	STORY (ISSUES)	AVERAGE
1	*Blood and Ice* (**DWM** 485-488)	8.68
2	*The Highgate Horror* (**DWM** 492-493)	7.70
3	*The Instruments of War* (**DWM** 481-483)	7.66
4	*Spirits of the Jungle* (**DWM** 489-491)	7.38
5	*Space Invaders!* (**DWM** 484)	6.81
6	*The Dragon Lord* (**DWM** 494-495)	6.70

JAC RAYNER (writer of *Blood and Ice*) SAYS: "I was thrilled to get to explore further the issue of Clara and her splinters, and I'm even more thrilled that readers enjoyed it. Clara and Oswin for the win!"

YOUR VERDICT: The Best Comic Strip category was decided by readers' average score out of 10 – and *Blood and Ice*, written by Jacqueline Rayner and illustrated by Martin Geraghty, emerged as a clear winner, with a huge average score of 8.68 out of 10.




BBC
ROSE A decade on from this landmark adventure, we go back to 2005 with writer RUSSELL T DAVIES
DOCTOR WHO
MAGAZINE
4 COVERS
THE TRIP OF A LIFETIME!
Celebrating TEN YEARS since the Doctor's triumphant return to TV!

Portia Lines of Brighton wrote, '*Blood and Ice* told the story I always wanted to see on TV – the meeting of Clara with one of her other selves. And it was everything I could've hoped for, and more.'

THE LOST REGENERATION
"I know there are some people who rate my Doctor quite highly. It's just that there's an even greater number of people who don't. And it wounds me."

★ BEST INTERVIEW ★

RANK	INTERVIEW (ISSUE)	% VOTE*
1	Colin Baker (**DWM** 489)	40%
2	Peter Purves (**DWM** 482)	28%
3	Russell T Davies (**DWM** 486)	27%
4	John Nathan-Turner (**DWM** 487)	24%
5	Peter Capaldi (**DWM** 494)	21%
6	Steven Moffat (**DWM** 484)	21%
7	Carole Ann Ford (**DWM** 486-487)	21%
8	Jenna Coleman (**DWM** 478)	18%
9	Ingrid Oliver (**DWM** 488)	11%
10	Rachel Talalay (**DWM** 482)	10%
	Others	79%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH INTERVIEW

We interviewed more than three-dozen *Doctor Who* luminaries during 2015, but the winner of this category was very clear: Colin Baker's candid chat with Nicholas Briggs, published in Issue 489, in which Old Sixie gave his opinions on his 'final' audio, the BBC, the 50th anniversary, **DWM** polls, and plenty more besides.

'I sincerely hope this is one poll that Colin will be very pleased to see the results for!' wrote Janet Keane from Streatham. 'It was lovely to see Colin speak his mind about so many subjects. He's quite a character!'

'Thank you, **DWM**, for another wonderful year of top-class interviews,' wrote Dean Teggart of Shoreham.

★ BEST SPECIAL FEATURE ★

RANK	FEATURE (ISSUE)	% VOTE*
1	*Doctor Who On Home Video* (**DWM** 486-488)	58%
2	*The Secret Diary of the Master* (**DWM** 490)	32%
3	*Ten Years at the Top* (**DWM** 485)	27%
4	*Historic Journey of Marco Polo* (**DWM** 483-485)	26%
5	*Red Hulke!* (**DWM** 489)	22%
6	*Loving the Alien* (**DWM** 484)	13%
7	*Back to Skaro* (**DWM** 492)	13%
8	*The DWM Review of 2015* (**DWM** 494)	12%
9	*Historic Designer* – Barry Newbery (**DWM** 486)	10%
10	*100 Impossible Facts About Clara* (**DWM** 491)	10%
	Others	77%

* SCORES GIVEN AS A PERCENTAGE OF THE MAXIMUM NUMBER OF POINTS AVAILABLE FOR EACH FEATURE

There was a clear winner in the Best Special Feature category – Charles Norton's three-part history of *Doctor Who* on home video and DVD was a runaway winner, with many readers praising it for its candour and insight into the home video market over the past three decades.

The tongue-in-cheek *Secret Diary of the Master*, written by the mysterious 'James Stoker', gave it a good run for its money, taking second place.

'30 YEARS IN THE TARDIS – THE MOST EXPENSIVE HISTORY OF DOCTOR WHO EVER PRODUCED'
The Golden Age of VIDEOTAPE!

★ BEST DWM REGULAR ★

RANK	(2014 RANK)	FEATURE	AVERAGE
1	(1)	The **DWM** Review	8.39
2	(3)	Gallifrey Guardian	8.32
3	(2)	Episode previews	8.21
4	(4)	Steven Moffat	8.13
5	(5)	The Fact of Fiction	7.93
6	(6)	Galaxy Forum	7.59
7	(11)	Public Image	7.51
8	(7)	Coming Soon	7.50
9	(8)	Wotcha!	7.44
10	(9)	The Time Team	7.41
11	(12)	Relative Dimensions	7.27
12	(10)	The comic strip	6.69
13	(13)	Beyond the TARDIS	6.65
14	(14)	Competitions	6.16
15	(15)	Crossword	5.76

The reviews section held its position at the top of the chart for Best **DWM** Regular feature, followed this time by *Gallifrey Guardian*, which jumped up a place. One notable high-climber was *Public Image*, with several readers praising the column for its frank assessment of *Doctor Who*'s ratings fortunes in 2015, particularly with regard to its criticisms of the BBC's promotion of the show. Nearly every area of the magazine received a higher average score than in the previous year's survey, which is lovely to see! Thank you.

The DWM review
TELEVISION
Sleep No More

We'll leave the final word to Rebecca Sims from Swansea, who says, '*Doctor Who* might be off the air in 2016, but as long as I have **DWM** to read, I'll be happy!' **DWM**

THE MAKING OF A HIT TV SERIES!

For the last three years, *Doctor Who*'s executive producer has been Brian Minchin. We spoke to him while he was hard at work on the new series…

INTERVIEW BY **BENJAMIN COOK**

"So why does **Doctor Who Magazine** want to interview *me* of all people? I'm worried that this will be the interview that everyone flips past," admits 37-year-old, Aberystwyth-born Brian Minchin, *Doctor Who*'s executive producer.

It's the final week of July, and we're strolling down a Coal Hill corridor ("It's longer than most real-life school corridors," Brian tells me, "because we want plenty of corridor for our cast to run down!") soon to be seen in BBC Three's freshest *Doctor Who* spin-off, *Class*. Brian is exec'ing that show, too. He also produced former *Doctor Who* spin-off *The Sarah Jane Adventures*, and assistant-produced and script-edited yet another spin-off, *Torchwood*. He used to script-edit *Doctor Who*, too. And he's written a *Doctor Who* novel (2010's *The Forgotten Army*), and a *Torchwood* comic strip (2009's *The Return of the Vostok*), and an audio adventure (2009's *The Sin Eaters*). Put simply, over the past decade, Brian Minchin has become one of *Doctor Who*'s most prolific contributors and ardent champions.

And *that's* why we want to interview him.

"Well, when you put it like that," he laughs, as we turn left down an Erehwon corridor (a *what?*), on our way to the Twelfth Doctor's study. Brian is showing me around the newest, top-secret *Doctor Who* sets here at Roath Lock studios in Cardiff. We're in 2017 territory now. This morning, Frazer Hines – who played kilted companion Jamie in the 1960s, opposite Patrick Troughton's Doctor – visited the Capaldi-era TARDIS. "Frazer Hines can come to the set any time he wants," insists Brian, when I ask him why. "He's got the key to the TARDIS!" Well, okay. "He stayed for an hour and a half." I'm still none the wiser.

"I love this show, but I don't like doing the behind-the-scenes stuff, really," Brian continues, as I check out the Doctor's desk. "I guess I'm quite shy naturally. Luckily, I'm surrounded by people who are totally brilliant at all that stuff. Who wouldn't want to talk to Peter Capaldi instead of a producer or an exec? And Steven [Moffat, showrunner] is so brilliant at it. He's so funny. I still find it slightly amazing to work on a show where there's all this going on, and people are so interested in what goes on behind the scenes. We certainly don't take it for granted. I went to Mexico with Peter [earlier this year], and it was a bit of an eye-opener, to see all the *Doctor Misterio* posters being waved at us and just how much people over there care about the show. It was great fun. *Doctor Who* fans are lovely."

As we head upstairs to the production office, I ask Brian about Pearl Mackie – she's playing the Doctor's new companion, Bill, in the 2017 run. I imagine it's partly Brian's responsibility, as exec producer, to make sure that Pearl is prepared for all the mad stuff that comes with a part in *Doctor Who*…?

"Yes, Andy Pryor [casting director] and I met with Pearl, before it was all made public, to go over that stuff, but she's a very clued-up young lady. We had a chat about how her life would change, and how it wouldn't, and what to watch out for. For instance, Pearl had a website that had her email address on it and her agent's mobile number, and we were like, 'You'll probably want to take those things off…' But at this stage, it's fairly controllable. Once people are on TV properly, that's when their life *really* changes."

When it was announced that Pearl had been cast as Bill, she was appearing in the West End, in *The Curious Incident of the Dog in the Night-Time*. "Everyone who came up to her at the stage door was really nice – they were really supportive of her – so she's felt like she's joined a really welcoming community of people. You're going to love her, I think. She's amazing."

"Nothing reaches the screen that *we* don't think is brilliant."

Pearl Mackie and Peter Capaldi in Valencia for the recording of Episode 2.

Settled on sofas in the *Doctor Who* production office, Brian shows me, on his iPhone, a photo that the official *Doctor Who* Twitter account tweeted a couple of hours ago, of an excited-looking Peter and Pearl in Valencia, Spain, where they're filming next year's Episode 2. "It's got 2,000 favourites in two hours. Is that good?"

Yes, that's pretty good, I tell him.

"Have you seen the building we're filming in? It's this insane science park. It's kind of Valencia's version of the Millennium Dome. Except," he says, swiping to a photo of it, "it does actually look like an alien city." This is the Ciudad de las Artes y las Ciencias. It's all futuristic and otherworldly looking. It was also used as a filming location for *Tomorrowland*, the 2015 Disney film starring George Clooney. "It was designed by Santiago Calatrava, who's rebuilding the St Nicholas Church in New York that was destroyed at Ground Zero [during the 11 September attacks, in 2001].

"*Game of Thrones* [HBO, 2011-present] really changed everything," says Brian, of filming *Doctor Who* abroad. "When they started making that show, if they wanted somewhere hot and dusty, they'd go to Malta. If they wanted somewhere freezing and brutal, they'd go to Iceland. It's kind of become part of TV grammar now. Shows shoot abroad much more often than they ever used to. Quite famously, they made ten series of *Spooks* [BBC One, 2002-11] without ever leaving the UK. Not once. If you were to make a spy series like *Spooks* today, with bits set in the Middle East, and bits set in Berlin, you'd go to those places. We found the City of Arts and Sciences in Valencia last year, when looking for other locations, and we said, 'If ever we need an amazing "future city", we should try to film it there.' The seed had been sown. When Frank Cottrell-Boyce's Episode 2 script came in, we thought, 'This is the one.'"

Does recording on foreign shores work out as *that* much more expensive?

"It *is* more expensive than being in Cardiff, I can't lie. But less expensive than building an entire city in CGI. And this is what we're here to do on *Doctor Who*! It should look as incredible as we can manage. It's worth moving heaven and earth for that."

Is it a crucial part of an exec's job to go cap in hand to the BBC bigwigs, asking for more money?

"Yes. Well. It's often quite a complex negotiation. But that isn't really what the BBC bigwigs are there for. They support us a lot on the editorial and the overall ambition of the show, and the conversations all build from that. When I first started [as an exec], in 2013, Steven and I worked with Ben Stephenson [the BBC's Controller of Drama Commissioning, 2008-15], and then with Polly Hill [Stephenson's successor, who left the BBC earlier this year to become ITV's new Head of Drama]. Before each series, we'd go in, often a few times, and talk to Ben – or to Polly – about how the last series had gone, what we wanted to do for the next series, our story outlines, the writers, the directors..."

At that point, what are you after from the controller? Money? Feedback? Enthusiasm?

"Ben and Polly are really experienced, and we wanted their creative feedback and to bounce ideas off them. They're very clever, they knew what was working in the show and what wasn't, and they had such great knowledge of writers, directors, other parts of the BBC.... And *Doctor Who* is really ►

The original series of *Torchwood*, which Brian Minchin script-edited.

"Who is John Barrowman talking to? It's not me! He hasn't rung me. Maybe he's lost my number…?"

important to the BBC, so it's vital they know what we're doing. The show brings in huge numbers of viewers, and it brings in a *different* kind of viewer than you get on a lot of shows. The audience is younger, it's more diverse, it's spread around the UK… so we need to let the channel know what we're up to.

"I also work closely with Charlotte Moore, who has been the Controller of BBC One since 2013 and now has an even bigger job title." Earlier this year, the Controller posts for the BBC's TV channels were abolished, and Moore assumed responsibility for all of the BBC's channels, as well as for iPlayer. "I go in to see Charlotte probably once or twice a year. We want Charlotte to be excited about *Doctor Who*. We want to see her eyes twinkle. And I want to pitch to her the madder stuff we're planning.

"Last year, for instance, we broadcast 53 minutes of just one actor talking [*Heaven Sent*], on BBC One primetime, so we kind of *had* to tell the BBC in advance. We told Charlotte and Polly, 'We're going to do a single-hander episode,' and why we thought it was going to be brilliant, just so that didn't come as a surprise to anyone. Charlotte, Polly, and Ben have all been really supportive of our creative decisions. Ben and Polly would also read the scripts of each series. And they would come along to a few readthroughs. When it came to casting Peter, Ben was very involved. When it came to casting Pearl, Polly was working closely with us and was really supportive.

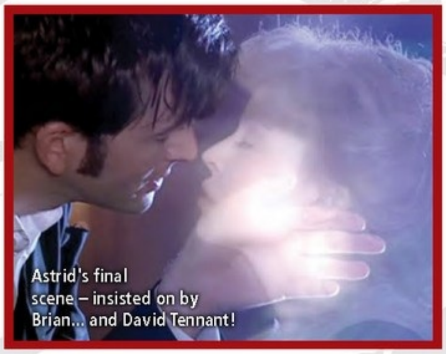
"It's also my job to work really closely with BBC Worldwide [the commercial arm of the BBC], all its various departments, and with the funding people, and the marketing and press teams, to whom I'm speaking most days… You'll find, in some parts of the BBC, people who will say crass things to you and ask for stuff that you just don't want to do – 'If we had a talking robot in two-thirds of the series, it would be great for merchandising' – but no-one at the BBC is telling us we have to listen to those ideas, and those ideas don't sum up the whole BBC. To be fair to them, if your job is to develop toys, you do have to go to people who make big shows like ours and say, 'If you did *this*, it would be great,' but no-one has the right to insist on anything that goes into *Doctor Who*. I think that's one thing that makes the show – and the BBC – so special. A lot of other big franchises have no choice – if something will make money, it's hard to resist – but Steven and I can shrug our shoulders and say, 'No, we don't want to.'

"We've all seen those big co-production dramas that have a rather randomly assembled cast of once-famous American movie stars, filmed somewhere for the tax breaks. *Doctor Who* could become that show, if it's not looked after. It could be the show where, to get the budget, there are miscast stars, and extraneous talking robots. But we're supported to make the show as we like it, which is lucky – well, no, not lucky; it's been earned by people like Steven and the success he's brought the show.

"The weirdest thing about *Doctor Who* now is, everyone takes for granted that it's huge. If you think back to 11 years ago, that certainly wasn't the case. Whereas now there are whole offices of people, all around the world, whose full-time job is *Doctor Who*, on the confident assumption that each series will be fantastic and it will run for years and years. All those people are there to take the show to the world, and it's my job to make sure that we give them the best show – so that they can do that. We have a big meeting once a year where we tell all the licensees – including **Doctor Who Magazine** – what we have coming up, what the big new things are for us, and then they come in and pitch their ideas about what they want to do, what their big book is, what their big clothing line is… God, there's so much of it! There are so many clothes. We get sent a handful, and even that is boxes full. There are thousands of T-shirts, Ben. So. Many. T-shirts. We've gone way past the stage where a showrunner can look at everything we make. But each licensee works really closely with the team, because they want to hear what we're doing, who our new characters are, who our guest actors are, is Maisie Williams coming in for a four-episode arc, is Davros back, what worlds are we going to…? Those trigger things that each licensee is able to do. Each area of BBC Worldwide has a target to hit, too, related to *Doctor Who*, and we work together to try to hit them."

But can't you, as exec, go to a toy company and tell them you'll put a merchandisable monster in an upcoming episode in exchange for a chunk of the profits – which can then be channelled back into the TV show? Wouldn't that be worth it?

"It doesn't *quite* work like that. The thing about *Doctor Who* is, 90% of its money is made from TV sales, DVDs, and downloads. The toys and the publishing are significant, but by no means the largest thing. The show itself is our main product. Doing well in America, and selling the show into other territories, will always be the way to make the show financially successful, rather than bending over backwards to get a really good toy.



Astrid's final scene – insisted on by Brian… and David Tennant!

"There *is* pressure on *Doctor Who* – as a show that makes money, in an era of BBC budget cuts and austerity across the UK – to make even more money, but part of my job is to shield us from that, so that we can get on with making the show. Getting each series right, investing in it, keeping it as a must-see show on Amazon or iTunes… that's the most important thing. Ultimately, if the show is on form and as good as it can be, then everything else will follow.

"That doesn't stop us looking for new things to do, though, and leaping on anything that goes well. One thing that was great about the 50th [*The Day of the Doctor*, 2013] was, it was our big adventure into cinema screenings – and that worked far better than anyone expected, so we've kept doing that, and it gives everyone something new to get excited about. But even then, it's not just about making money, even though it did; it's about creating a sense of an 'event'. In America in particular, *Doctor Who* fans love coming together, and cinema screenings are a great way to do that. But this is the BBC, so we're all here, ultimately, not simply to make money, but to make something fantastic. That's our mission."

In 2006, Brian script-edited the first series of *Doctor Who*'s original BBC Three spin-off, *Torchwood*. The following year, he script-edited 2007 *Doctor Who* Christmas Special *Voyage of the Damned*, as well as Children in Need mini-episode *Time Crash*, written by future showrunner Steven Moffat. "Your job there is to work with the writer," says Brian, "from the point that the page is blank until you have a full script. You're the writer's ally and right-hand man, whatever blind alleys you go down, whatever ideas you have. You're working with production, too, but you're *mainly* there with the writer."

On a Russell T Davies script like *Voyage of the Damned*, a big ol' Christmas Special by someone who's been in the business for years… how, as script editor, do you give someone like *that* notes?

"Well, you don't give notes differently because it's Russell or it's Steven. You do it differently for *every* writer, because it's a delicate art of trying to get the best out of people. I do this job because I love TV, and I love stories, and the best response you can have to a script is to react like an audience would. The first time you read a script is often the most interesting, and you try to read it in as emotional a way as you can. Or *I* do. Other script editors may look for structural beats and narrative turning points, but I'm more interested in my emotional response.

"In *Voyage of the Damned*, Kylie [Minogue, who played Astrid Peth] doesn't survive at the end – spoiler alert! She falls to her doom – which felt a bit downbeat when I read it for the first time. As it happens, Julie Gardner [executive producer, 2005-10] and I were meeting Russell in the Coffee Mania on Cardiff Bay a few days after he'd turned it in, mainly to talk about the budget – because that was an insanely ambitious Christmas Special, so there was a big struggle over what we could afford to do – but I mentioned, as part of that meeting, a few script notes to Russell, including Kylie's demise. I said, 'Shouldn't you bring her back, after her death, for one last scene?' A few people had requested a kiss as well – including David Tennant," Brian laughs, "so I think *that* note was taken seriously."

In 2008, Brian script-edited the second series of *Torchwood*, now a BBC Two show, and *Doctor Who* episodes *The Fires of Pompeii* and *Turn Left*. If you read, in a script, something that just doesn't work, how do you tell a writer that without being a dick about it?

"As script editor, you're not there to lay down the law. You always try to talk about the bits that are really strong, too, and see if there are ways to lift it. 'The beginning is brilliant. I love what you're doing with this character. I think the end will have to change, but...' Really it's about building on the story bit by bit, rather than telling a writer, 'That scene works, that scene doesn't.' And scripts are the bedrock of everything we do on *Doctor Who*. The only real advice Steven and I have for Chris [Chibnall, who's taking over as showrunner in 2018] is, 'The hardest thing is getting the scripts right.' *That's* what a showrunner has to focus on. All the ideas, the story arcs, everything... if you get the *scripts* right on any production, on any show, anywhere in the world, that's the key. There are lots of reasons things can go awry – too little time, a bad shoot, money – but the scripts *have* to be made to work."

Rising up the ranks, Brian was an assistant producer on *Torchwood's* third series, *Children of Earth*, which aired on BBC One in 2009. In 2010, he produced the fourth series of CBBC's *The Sarah Jane Adventures* (having already produced the show's 2009 Comic Relief mini-episode guest-starring Ronnie Corbett), while still script-editing *Doctor Who* – *The Beast Below*, *Victory of the Daleks*, *The Vampires of Venice*, and *Amy's Choice*. "I never really had a plan. Perhaps I should have done. But I was always just excited about what I was doing that year, and who I was working with, and the stories we were getting to tell. I'd only do anything on that basis, really. Even though job titles can sound impressive, it's about the people you're working with, for me, and what you're getting to shape."

To be a producer – or an exec – it must help to be a people person...?

"Yes, I think you have to be. Hundreds of people work on *Doctor Who*, and you couldn't do this job if you didn't like working with big teams. Working in TV, it's a great mix of people – the Art Department, the musicians, the sound team, everyone involved really. When I started in TV, I felt like I'd found a home. I love being part of a crew! And on *Doctor Who* every two-and-a-half weeks, you're reinventing the production to do something different. Rather gleefully, we fill up our skips and start building again."

In 2011, Brian produced the UK side of *Torchwood's* fourth and, to date, final series, *Miracle Day*, a co-production between BBC Wales and US network Starz. "I did the Welsh bits of that. The helicopter on the beach!" This October, *Torchwood* celebrates its tenth anniversary. "Yes! Apparently, John Barrowman is bringing it back! Do you know about this? He told Comic-Con he was going to ring someone on Monday."

A couple of days before this interview, the Captain Jack actor announced at San Diego Comic-Con that he was "working very hard" to bring back *Torchwood*. "I have a phone conversation on Monday to see how we can get it back on television," Barrowman said. "The fans know me well enough. I'm only going to say it if I mean it and believe it."

"Who's he talking to? It's not me!" exclaims Brian, laughing. "He hasn't rung me. Maybe he's lost my number."

Brilliantly, though, *Torchwood* does seem to be the show that – much like Captain Jack himself – refuses to die.

"We still have a Ianto shrine! It's still here."

The shrine – a wall covered in drawings, messages, and other heartfelt tributes to the fictional *Torchwood* character killed off in *Children of Earth* – can be found on Cardiff Bay opposite the aforementioned Coffee Mania. "There's an official council plaque for it, too."

And it's on Google Maps.

"Yeah! Good, isn't it?"

So what's the secret of *Torchwood's* continued popularity? Whereas *Doctor Who*, thanks to the 2005 revival, has become 'the show that always comes back' – even if, in 15, 20 years time, it's axed again, it's bound to return –

"Don't tell Chibnall that," Brian cuts in. "Tell Chris he's got to get it right. Tell him, 'Don't drop the ball, Chibnall!'"

My point is, *Torchwood* is *not* a show that always returns. At least, not yet. It ran for four seasons, from 2006 to 2011, then stopped. But the rumours persist. Why?

"I'm not sure."

Is it *him*? It is Barrowman?!

"A lot of it is John, I guess. *Torchwood* was made in a wonderful kind of insane energy. We made the first two series *so* quickly, with so much creativity, especially from Russell [who showran] and Chris [Chibnall, lead writer]... I think people identify it as a bit of an outsider show. People like an underdog. And *Doctor Who* has long stopped being an underdog – as it lines up its awards, its high profile, its overseas shoots. People like having a show they feel ownership of, and you're able to feel more ownership of *Torchwood* than of most TV shows. It wasn't really designed as such, but...

"When you look at it, *Torchwood* had so many different ideas of what it could be. Each episode of that first series was kind of a different take on it, from each different writer, and I like that in a TV show. It wasn't slickly the same every week. It had rough edges to it. The first two series had an uncertain connection with reality, but I rather liked that. And wasn't *Children of Earth* fantastic? That was the first time me and Pete [Bennett, producer] worked together. That's one of the reasons why, when I knew I was going to exec *Doctor Who*, I brought him on as a producer – because he'd been so fantastic on *Torchwood*. That series felt like it had a real clear intent. Then *Miracle Day*, once again, reinvented the show brilliantly..."

In October 2011, the month after *Miracle Day* concluded, the fifth and final series of *The Sarah Jane Adventures*, again produced by Brian, aired on CBBC. Earlier in the year, the show's star, Elisabeth Sladen, had passed away. She was 65 years old. "It was really emotional," says Brian, "because we all loved Lis. She was a proper leading lady. She set the tone for the whole show, and everyone in it was there for Lis. It was doing hugely well on CBBC." A further series was in the works when Lis was diagnosed. "We had scripts commissioned. We were ready to go. And CBBC wanted more series after *that*. We'd been in to have meetings. Russell was living in LA, but he was fully committed to it. Then Lis rang Russell to tell him the news. It was quite a shock. It was while we were filming *Torchwood*, so... January? We were meant to start filming more *Sarah Jane* in April or May. When she rang Russell, the main thing she asked was that her cancer was kept a secret. She knew it would be quite quick, so she asked that it wasn't made public. So I had a situation where we had to stand down the crew, over 100 people, and ask them to keep the reason a secret. I think it really is a mark of the love and respect that the crew had for her that the news didn't get out there at ►

Brian with the *Sarah Jane Adventures* cast.

all. A journalist said to me when she died that they almost always know in situations like this, but this time they didn't. It was exactly how she wanted it. It was about ten weeks after that phone call that Lis passed away. It was a really sad time. And it was a huge thing for CBBC, because it's so rare for the leads of their shows to die when the series is still running."

Was there any talk of continuing *The Sarah Jane Adventures* without Lis – to wrap up the younger characters' storylines, and to pay tribute to Lis within the show?

"Well, we still had some episodes to go out, posthumously, and even though we felt duty-bound to the cast and everyone else to discuss it, our hearts were never in continuing. Russell emailed me not so long ago saying, 'We shouldn't have stopped, should we?' He thinks we cancelled the show out of shock. And he's right. It was such a lovely show, and Lis was fantastic. I miss it. Sarah Jane is still the model of the ultimate *Doctor Who* companion, isn't she?"

A TARDIS full of cast and crew during *The Day of the Doctor*.

> **"Half the process of every episode is post-production. We argue over every scene, every frame."**

Brian became *Doctor Who*'s executive producer in 2013, working with Steven on the later episodes of Matt Smith's final series, as well as *The Day of the Doctor*, although his first on-screen exec credit was for *The Time of the Doctor*. He's continued as exec – alongside Steven – on every episode since. Asked to explain the difference between a producer and an exec, Brian says, "Most producers are very hands-on responsible for the production – physically getting the show made, being there with the cast and crew, on the studio floor, first thing in the morning, last thing at night. As an exec, you're responsible, creatively and technically, for many of the same things, but you're not there on set every day. So I'm not in Valencia right now.

"They're both really fun jobs, but being an exec, especially on *Doctor Who*, is a huge responsibility, and there's huge pressure all the time. I couldn't do it without Pete Bennett and [*Doctor Who*'s other producer] Nikki Wilson. They're so good. Every day on *Doctor Who*, there's something big that requires a producer being there on set. There's always a new character, a new stunt, a new set, or a big bit of CGI, or a really important dramatic scene that someone's got to be there to keep an eye on. Our directors are amazing, but you can't expect them to be as steeped in the show as the producers and execs."

On the importance of a strong working relationship with Steven, Brian says: "That's vital. This is Steven's era of *Doctor Who*, and I have to be excited about what he is doing. I have to be excited by his ideas, and I have to believe in him as a writer – which I am and I do. You don't want to work with someone you don't believe in. You have to really think they have something to offer."

"Thank God for Brian," Steven told me, in an interview published in **DWM** 500. "He's a genius at managing the impossible show, and keeping me focussed on what matters, instead of disappearing into a puddle of Scottish gloom." But what, I wonder, does Brian do when *he* is close to breaking point? Steven is relying on him. Brian can't just put his head in his hands.

"Yes, what *do* I do?" he laughs. "I don't know, actually. Maybe I *should* start throwing tantrums. No, I've always found that the way to deal with anything stressful is to just get on with it, to try to find a solution... Everyone comes to *Doctor Who* with a lot of passion. They really believe in it. There will be times when it gets stressful or bumpy, or people get tired, but all it really takes is getting people to remember why they're here, to see what we're all aiming for."

Does Brian ever secretly quite like it when things are going wrong – so he can come in and fix it?

"No! Well, maybe. Sometimes. We were filming *Class* last week, and on the Wednesday was the biggest heatwave ever, then on Thursday there were 50-mile-an-hour winds – and we were filming on a beach! We lost half a day of filming. There's no buffer. This is TV. We just had to work it out. What were our options? Could we go back to studio and film anything there? Not really. Could we bring forward some of the stuff from another episode? No, because one of the actors was on holiday in America. Not his fault, we'd told him he could go. Could we go to another, less windy location nearby? Maybe, yes. So we had lots of location people out, trying to find somewhere. We found somewhere in the end – somewhere less windy – but we still lost six hours. So then we had to work out how to tell the story with less time to shoot. Russell T Davies says TV thrives on adrenaline and chaos, and he's kind of right. Although, he might be referring to himself more than TV in general!"

The press attention on a show like *Doctor Who* is, says Brian, an added pressure: "People gaze so closely at us. We're a bit more uptight about things than other shows, or even than we'd like to be, because we know that people don't just take in information; they go away and speculate. Of course, there's the kind of information that *Doctor Who* fans would like – who are all the writers, who are the directors, who's guest-starring, how's that going to play out? – and then there's the general public, who just need to be kept engaged with *Doctor Who*. We have to manage how all that gets released. And often we might know who we've cast, but the deal's not done yet, contractually, so we have to keep quiet."

Is there anything he'd have liked to keep secret, but didn't?

"I find it hard to tell if things genuinely get out there, or whether it's just within certain communities, but... *we* felt that the news about Tom Baker in the 50th had got out. I'm not entirely sure if most people watching *did* know that he was going to be in it, but it *seemed* that the news had leaked, which was quite upsetting at the time. But actually it still played as a surprise to people. Even in a cinema full of *Doctor Who* fans who we could assume had seen the rumours. I'm also aware that we can occasionally lose sight of the bigger picture. It's like with the announcement of Peter Capaldi's casting: people were still surprised by it, even though the news had kind of got out. One way or another, it was still a fun moment. But I do wish we hadn't leaked the episodes. I wish we hadn't sent out the *Doctor Who: Series 7 Part 2* Blu-rays..."

On 12 May 2013, six days before *The Name of the Doctor* aired, BBC America accidentally dispatched Blu-ray box sets of the series several days early to customers who had pre-ordered them, prompting a plea from Steven Moffat to keep the final episode "a secret" until broadcast. "That was quite a hard moment," admits Brian. "And I wish, a year later, we hadn't put the Peter Capaldi scripts and episodes online. That was just... embarrassing."

On 6 July 2014, five weeks before Peter Capaldi's début series was due to air, the scripts and rough 'pre-air screeners' – black-and-white rough cuts, *sans* finished visual effects – for the first five episodes were inadvertently leaked online by BBC Worldwide's Latin America headquarters. "That was the worst Sunday evening ever. It was unfinished work, and we knew that a certain community – the type of people we really wanted to see the right versions – couldn't help but go and look. So that felt bad."

On 12 July, the screener for *Deep Breath* made it onto the Pirate Bay. Later that month, *Into the*

Dalek, *Robot of Sherwood*, *Listen*, and *Time Heist* also ended up on torrent sites ahead of transmission. "We could have done that better, couldn't we? Don't release unfinished episodes of your series online!"

I like that Brian is using 'we' there. It wasn't him who leaked the episodes, nor anyone at BBC Wales. Is part of his job having to shoulder the blame anyway, and take collective responsibility?

"Well, when I'm talking to you, I do. Absolutely. Ultimately, it led to a big rethink of how Worldwide distributes its stuff, and a bit of a rethink of its security and who's responsible for that. There were issues that needed to be dealt with. But also when you're the executive producer, you do have to take responsibility and go, 'Actually, did I ask the right questions? What did I assume?' We only discovered the leak because of a *Doctor Who* fan, who DM'd Edward Russell [the show's senior brand executive] on Twitter to say, 'I'm not sure you realise, but there's a link going around... If you click on it, you can watch the episodes.' Edward rang me on a Sunday night, in a panic, and he sent me this link. I was there in my kitchen, watching these leaked episodes... oh, it was horrible."

Was the fan who raised the alarm rewarded?

"We brought him and his younger brother to set, to say thank you for telling us. Because he didn't have to. He helped us contain the leak a little bit. And actually it wasn't the end of the world. Even though the front page of *The Scottish Sun* ran a story about some of the lines in *Deep Breath*, a month before it was on air! It's just annoying, really."

Does Brian watch each episode of *Doctor Who* when it airs?

"I do. I watch it in a ball of tension. I'm so nervous."

He's not just sick of it by then?

"No, because we end up finishing each episode *insanely* close to when we put it out. It might have only been six days before an episode airs that we stopped giving notes on it. I'm not watching it to look back on something that we made at leisure. I'm half-wondering, 'Did that version get through? Have I missed anything? How does it feel? Does the world like it? Do *I* like it?' I'm the worst person to watch *Doctor Who* with. Peter, Steven and I get together to watch Episode 1s, and my wife said, 'It's like watching the three most stressed men in the world watch TV!' I guess it's tense, because we know that people really care about this show. And *we* care about it so much, too."

How often does the response to an episode surprise you?

"Every season, there's an episode that goes down far better than I thought it would, but I like them all before they go out."

All of them?!

"Yeah. Of course!"

When you've made this many episodes of *Doctor Who*, you must end up disappointed with some of them?

"We're quite harsh on ourselves in post-production. Steven says that half of the process of making an episode is post-production. And we argue over every scene, every frame. We have such a broad audience that we know every episode can't be everyone's favourite. We knew that *Heaven Sent* would be loved by certain groups of *Doctor Who* fans. You, basically! We made *Heaven Sent* for you –"

Well, thank you very much.

"– and it was worth it, Ben. It was worth making it for you, and it was a very happy realisation that so many other people went along with it. Loads of our younger viewers really loved it, too. There are some episodes that we know are going to appeal to kids more than some adults – but we have to have episodes that the eight-year-olds are going to say are their absolute favourites, and the 50-year-olds with the box sets go, 'Hmm! That's not what *Doctor Who* is about.' And that's fine. That's how it should be. But sometimes the episodes cross over in a way that's pleasing. Other times, a reaction to an episode can be disappointing. But nothing reaches the screen that *we* don't think is brilliant. I honestly mean that. Or we wouldn't put it out. We'd stop it. We'd chuck it away."

And how important are ratings?

"Well... look, lots of people can love a show that never gets big viewing figures... but as a creative person who's put their heart and soul into every episode, you do crave that instant feedback of big overnights. 'I did a crazy episode, I think it was good, *I* loved it, but did the world love it?' That's an instinct that's very hard to drum out of yourself. But as an exec I know that overnights are not the measure of success. In America, certain channels have stopped publishing overnights and only publish Live +3 or Live +7 [ratings that include three or seven days' worth of DVR playback and catch-up]. You can write a story of declining ratings about almost every show, the same as you can for newspaper sales or publishing. It's an easy story.

"The 'instant hit' is in decline. I haven't watched the latest series of lots of American shows yet, but I will at some point. You can't really control that shift in viewing, but I think we can try to position ourselves a bit better in terms of our viewing slot, and our scheduling, and creating that sense of an 'event' around *Doctor Who*. It felt like we had a bit of a stumble last year, mainly because the negative story got out there that viewers were deserting the show. They weren't. And when you got to the end of the series – with *Heaven Sent*, and *Hell Bent*, and then Christmas [*The Husbands of River Song*] – you could see that we were in rude health. As *Doctor Who* obsessives – as we all are here, and as all your readers are – sometimes you can take things like ratings too seriously, when the public really doesn't at all."

Do you get to influence BBC One's scheduling in regards to *Doctor Who*?

"That's up to the controller and the schedulers."

So if, theoretically, the show gets put in a time slot you don't like – perhaps because it's way too late in the evening for a family-friendly show like *Doctor Who*, let's say – there's really *nothing* you can do about it...?

"Ha. Um... I mean, it's never quite as simple as that. We were scheduled to go out after *Strictly Come Dancing* [BBC One, 2004-present]. We didn't want to go out before *Strictly*. If we'd said, 'We really want to,' I think the conversation would have been had. But we didn't. So we ended up going out after *Strictly*, and later than perhaps we'd anticipated."

I'm interested in Brian's take on the most recent series of motoring show *Top Gear*, the BBC's *other* flagship franchise. Chris Evans and Matt LeBlanc took over presenting duties from Jeremy Clarkson, Richard Hammond, and James May. Ratings plummeted. Evans quit.

"From a *Doctor Who* perspective," considers Brian, "I did think, '*This* is what can happen to a show, no matter how big it is. People take for granted that we'll always get our regenerations right, but it could happen one day that we regenerate into –"

Into Chris Evans??

"– no, into a firestorm like *that*! I love Chris Evans, I love his shows, and I love the *Top Gear* team, but I don't think they had a very good time making – or transmitting – this year's series. When Clarkson fronted *Top Gear*, it wasn't brilliant all the time, but it had its own identity, and that's what people really valued. I like loads of what they did with Chris Evans and Matt LeBlanc, but maybe ►

The 2015 single-hander episode *Heaven Sent*.

Brian Minchin

there was just too much pressure put on it. There was this expectation that every moment would be searing genius, rather than three guys messing about in a warehouse, making dad jokes – and I think that pressure destabilised it a bit. It didn't feel comfortable."

Was part of 2016 *Top Gear*'s problem that the first episode just wasn't strong enough? The series actually got better as it went along, but by then the reviews were in and viewers were jumping ship.

"Episode 1s are completely vital," concurs Brian, "because it's the start of your engagement with the audience. That's where you need to invite people in, hook them, get them watching. You want to make promises about what the series is going to give them, or not. You're setting out your stall. So you have to get that right. Steven knows the value of getting that big audience. With the new companion, for instance, we both instinctively very much wanted to launch her not at Christmas, but in Episode 1 next year – the proper start of a story – because to be going, as a drama, into your tenth series… it's got to try extra hard to get your attention. Next to no shows last that long. Even in America, with big commercial hits, they stop after seven or eight series. They don't keep going after ten."

The week before our interview, the BBC announced that Brian will be leaving *Doctor Who* at the end of next year, at the same time as Steven. "But this is, like, the longest goodbye," he tells me. "I'm not leaving for ages. This next time next year, I'll still be exec producer. We'll probably be making the 2017 Christmas Special. It's the most leisurely, orderly handover of any job I've known. You look at what Prime Ministers do, or England managers – they're haphazard in comparison! In TV terms, 14, 15 months is a lifetime away. Steven says he's had whole shows that have been commissioned, made, and cancelled in the length of time we have left on *Doctor Who*! So I've not started to get emotional about it yet."

From 2018, when Chris Chibnall takes over from Steven, Brian will be replaced by Matt Strevens, who produced Mark Gatiss' 2013 BBC Two drama *An Adventure in Space and Time* (and worked with Russell T Davies on his 2015 Channel 4 series *Cucumber*). "I was always going to do this job with Steven," says Brian, "and I always knew that I'd leave with him."

So it wasn't a difficult decision to make?

"It was very easy, actually. This job uses up every day, of every week, all through the year… As you said earlier, I've been around this show for ten years. It's about time someone else came in. They can find whole new ways of making this show, and correct what I've been doing wrong – and I think that's good for the show. I'd hate to be the person sitting there, sucking my teeth, going, 'We tried that in 2008. It's not going to work.' No, you want people who are full of ambition and vim."

Will he miss it, though? How will he find watching the show after he's left?

"It'll be great. It'll be *brilliant*. Yeah, I think so. Or maybe I'll do a Frazer Hines, and turn up wanting to play on the TARDIS set! It's a leap into the unknown, a glorious leap… but what are *you* doing in 14 months' time? You don't know, do you? Lots of us don't know. It's exciting not knowing. But there will never be a job as good as *Doctor Who*."

Last issue, Andy Pryor spoke of his concerns about the impact that the UK's decision to leave the European Union will have on the TV industry. What does Brian think about 'Brexit'?

A modern political allegory in *The Zygon Inversion*? Or something more basic?

"The best writers are always quite engaged politically. It's great to have a show that people debate."

"It's hard to say, because we don't really know what Brexit means. It depends what version of Brexit we get, and neither side seems to be particularly sure. I'd hope that the TV industries – and what's working in general – are protected. But I do find it quite scary, because *Doctor Who* is such an international show. Here in Cardiff, we're predominantly a Welsh crew, but when you look at, for instance, the people doing our CGI… London is the centre of Europe for CGI and it feels like those teams are very international. It would be a shame if that changed. But who knows? If nothing else, politics has become so interesting of late."

Rich pickings for storytellers, though?

"Well, yes. The best writers are always quite engaged politically. What the Brexit vote has done is show us the reality of opinions, in the UK, towards Europe, and differences of opinion in the country that the normal political system doesn't expose. The scariest stuff is the racism, and the rise in violent attacks…"

Any political allegories planned for the next series of *Doctor Who*, then? Something to rival the Doctor's big anti-war speech in last year's *The Zygon Inversion*, maybe?

"Ha! I really loved that speech, but the allegory people thought we were making wasn't actually what kicked it off. The starting point of that story was, a lot of the invasions that we see in *Doctor Who* are quite Napoleonic – that's how wars still work. An army will line up, and it will come in, and force and pressure will defeat us. So we were interested in, especially taking a shapeshifting alien, what if alien invaders fought us in such a way that our own people would want to fight and destroy us? Also, Peter [Harness, the writer] and Steven [who co-wrote the episode] were interested in the idea of wars that start but no-one really wants. They'd been watching what had happened in Israel and Palestine. At the time, no-one was quite sure what had kicked off the latest round of violence. Both sides were saying they didn't want it, but a small group had managed to escalate the situation. Those were the Zygon story's two starting points. *Doctor Who* should always be engaged with the world around it, and I don't mind at all if it felt like we were making a direct response to recent events, but it was more general than some people assumed."

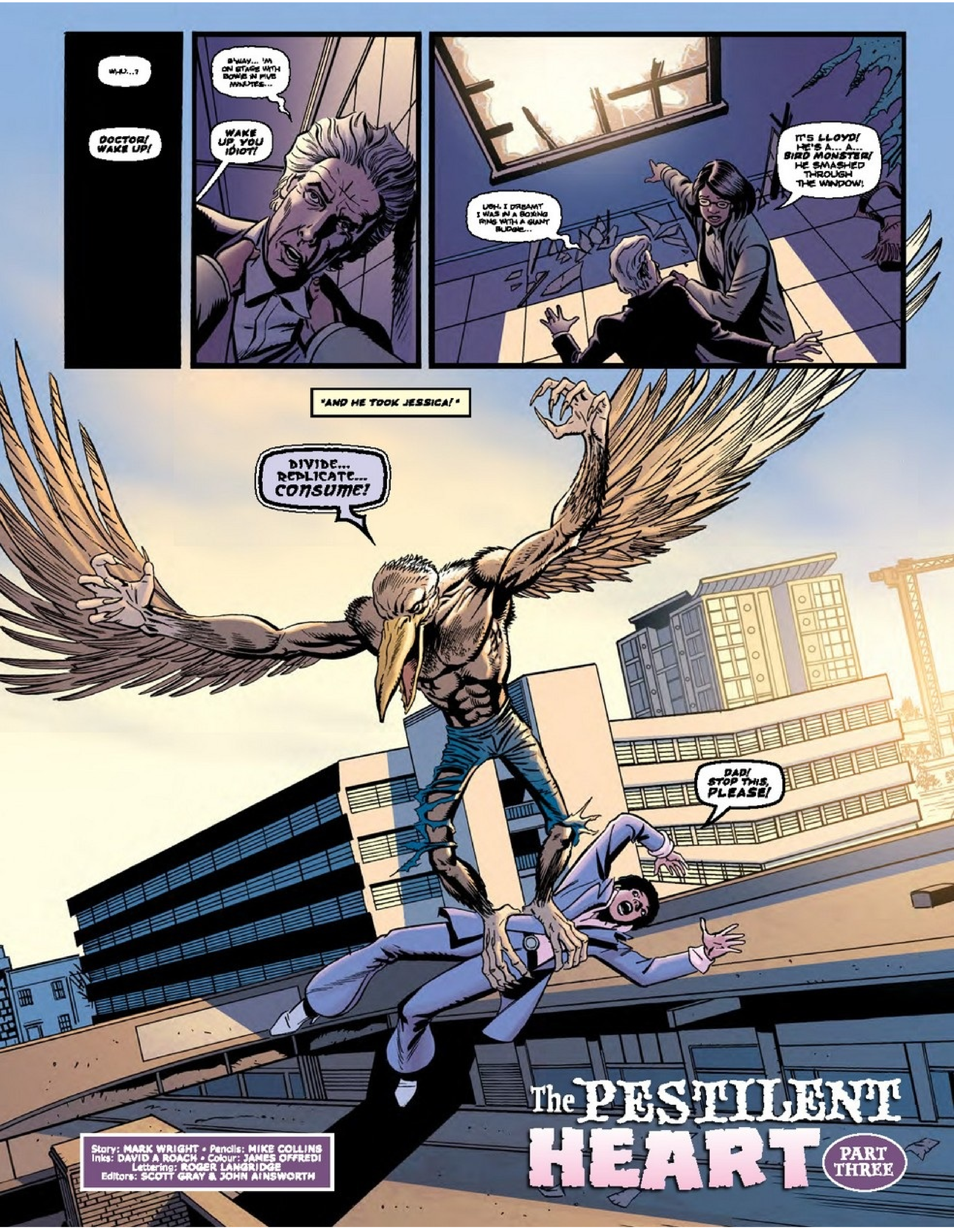
So, um, there's no villain coming up next series based on US presidential hopeful Donald Trump?

"What could you do to satirise Trump?! He's already done it himself. Trump hides in plain sight."

Like… a Zygon?

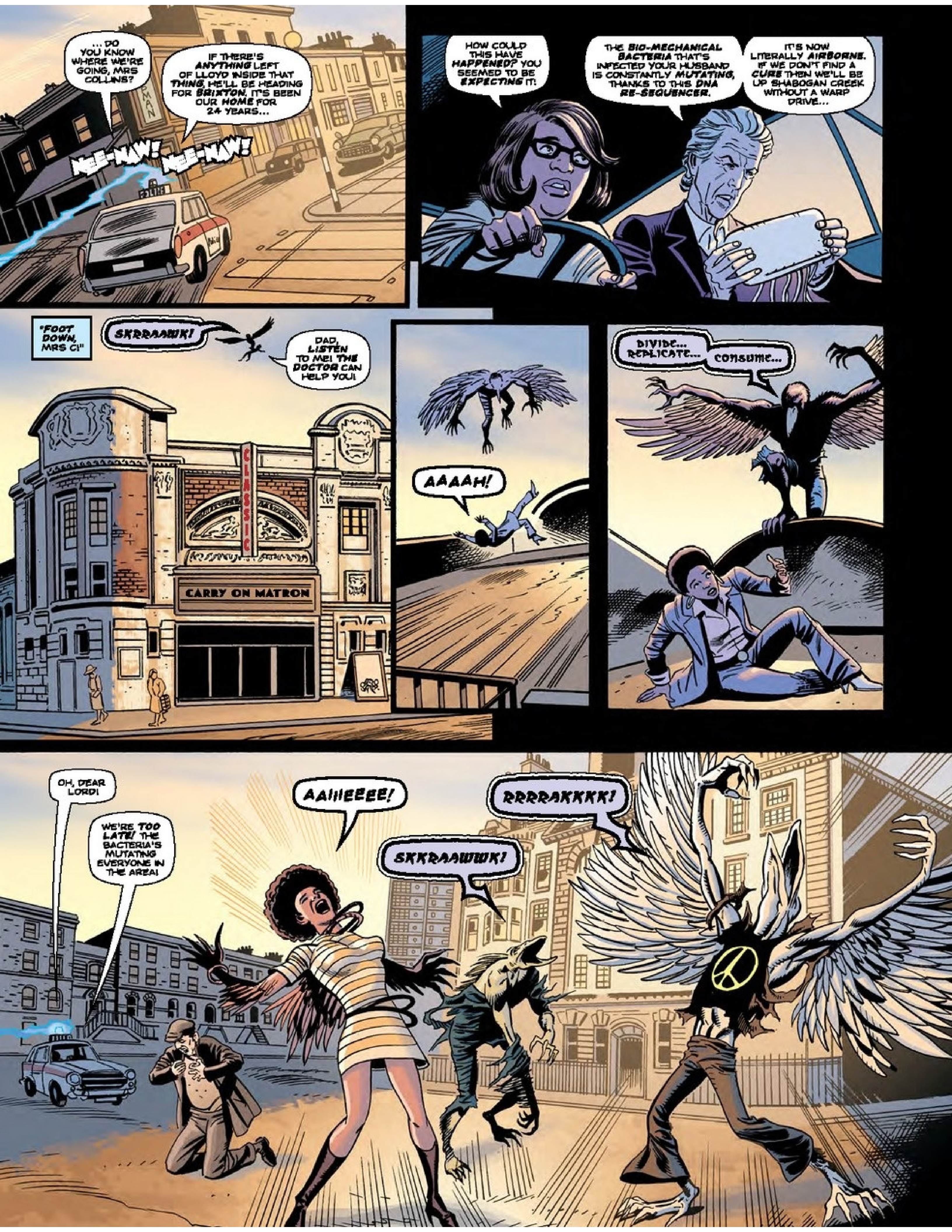
"Yes! Well, same colour. But *Doctor Who* as a show always adapts to whatever the time is, whatever's going on in the world. I think that's why the show survives. It's loose enough. We're free to do what we want. Any good story should allow for that. And it's great to have a show that people debate and discuss. I never worry about a strongly held view getting into a script. I actually get more worried when writers limit themselves because of what they see going on in online debates and out of fear of what those sorts of communities might say. This seems to happen especially with younger writers, who are very aware of the types of debates you find on Tumblr and Twitter, and start to imagine some things are no-go areas. Online debates can quickly become quite puritan. There's a race to become… not pious, but… no, maybe it *is* pious, and paying too much attention to what those types of people might say isn't helpful to what good writing is. The point of being a writer isn't to negotiate between different points of view. You're there to *be* a point of view. What do you see is the truth of the situation?

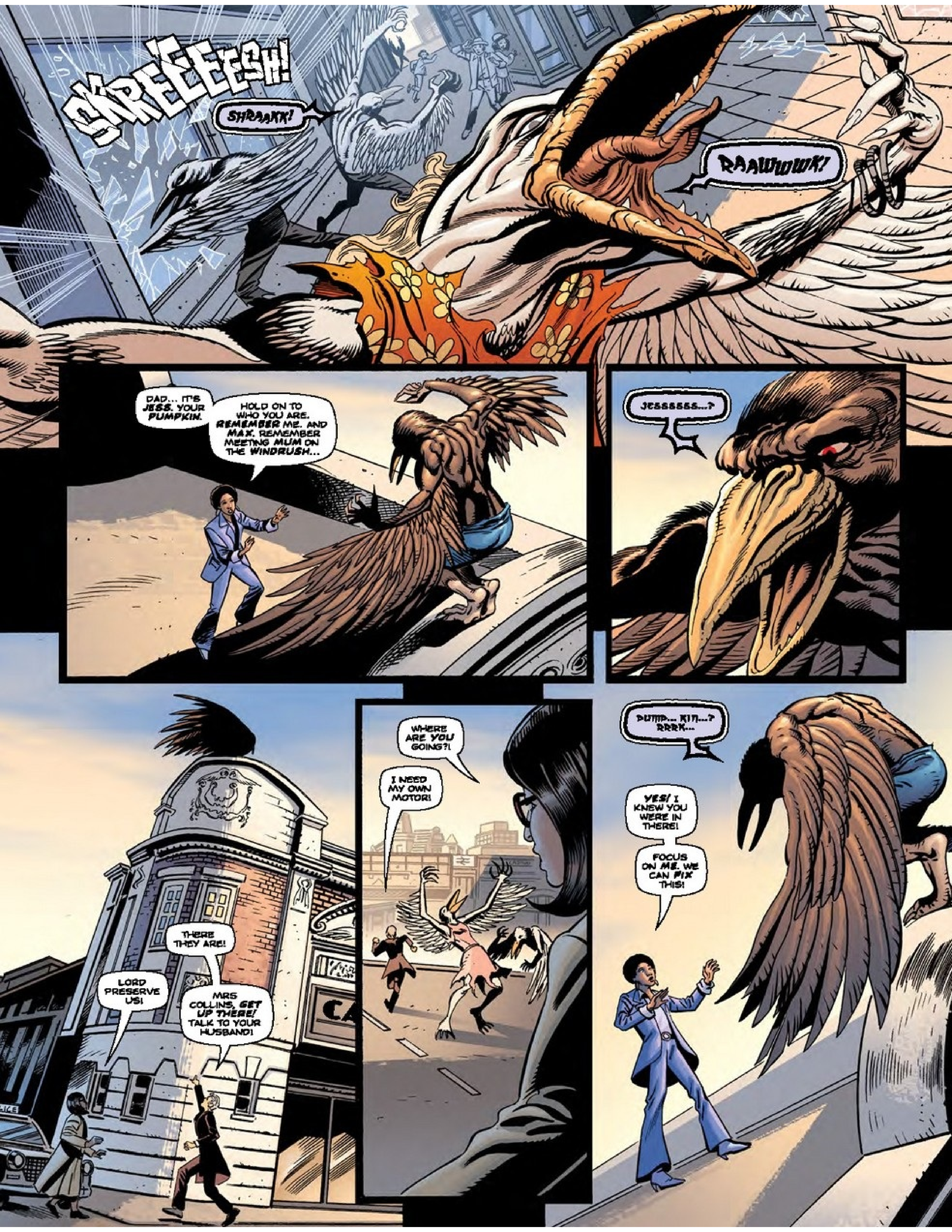
"In this very opinionated world, where you can access all opinions all of the time, we try to encourage our writers to just go for what *they* think is true. That's what counts. I'd be more than happy for my time on *Doctor Who* to be remembered for that – fantastic writers, who told the best possible stories they had. That's what I'd like." DWM

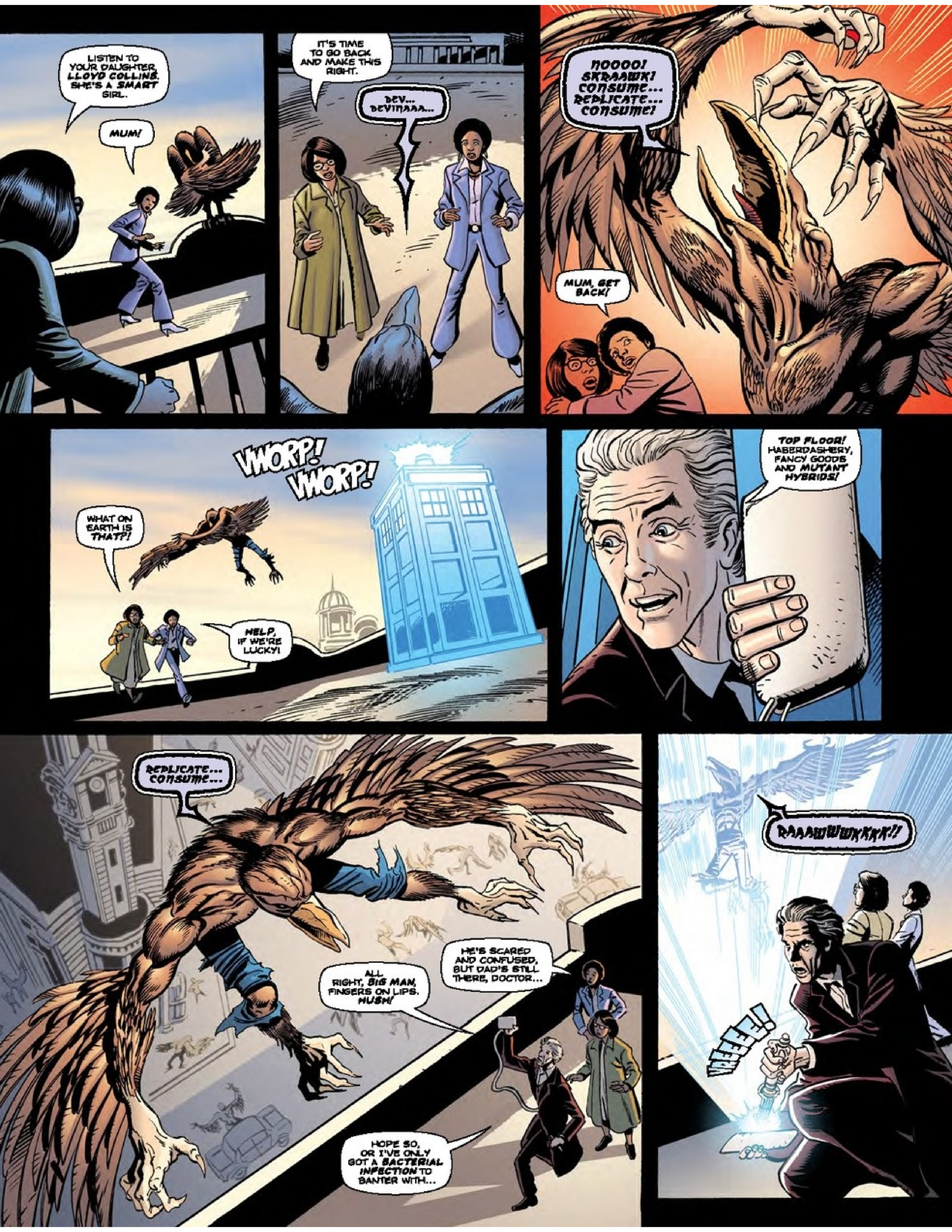

WHU...?
DOCTOR! WAKE UP!
G'WAY... I'M ON STAGE WITH BOWIE IN FIVE MINUTES...
WAKE UP, YOU IDIOT!
UGH. I DREAMT I WAS IN A BOXING RING WITH A GIANT BUDGIE...
IT'S LLOYD! HE'S A... A... BIRD MONSTER! HE SMASHED THROUGH THE WINDOW!
"AND HE TOOK JESSICA!"
DIVIDE... REPLICATE... CONSUME!
DAD! STOP THIS, PLEASE!

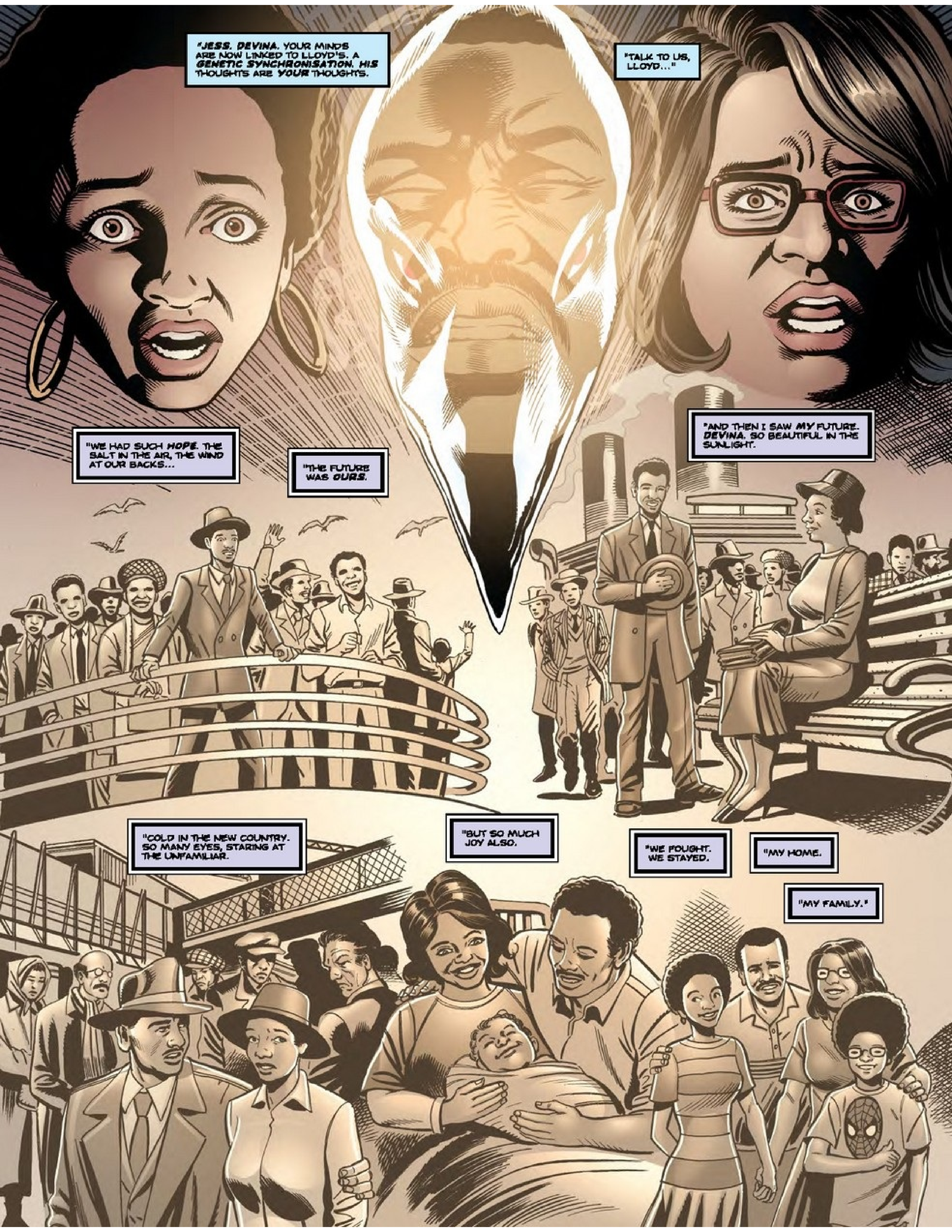
The PESTILENT HEART
PART THREE

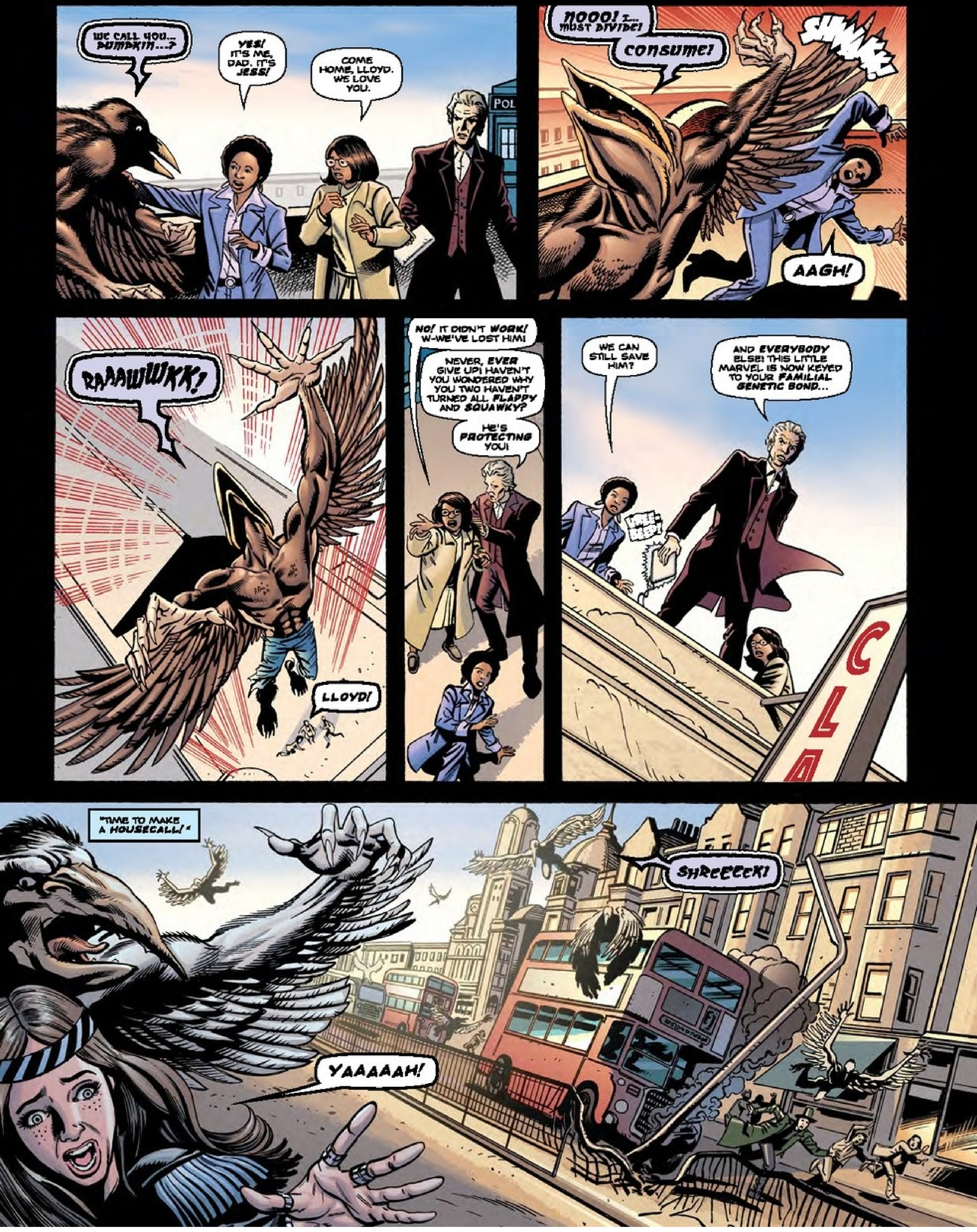
Story: MARK WRIGHT • Pencils: MIKE COLLINS
Inks: DAVID A ROACH • Colour: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: SCOTT GRAY & JOHN AINSWORTH

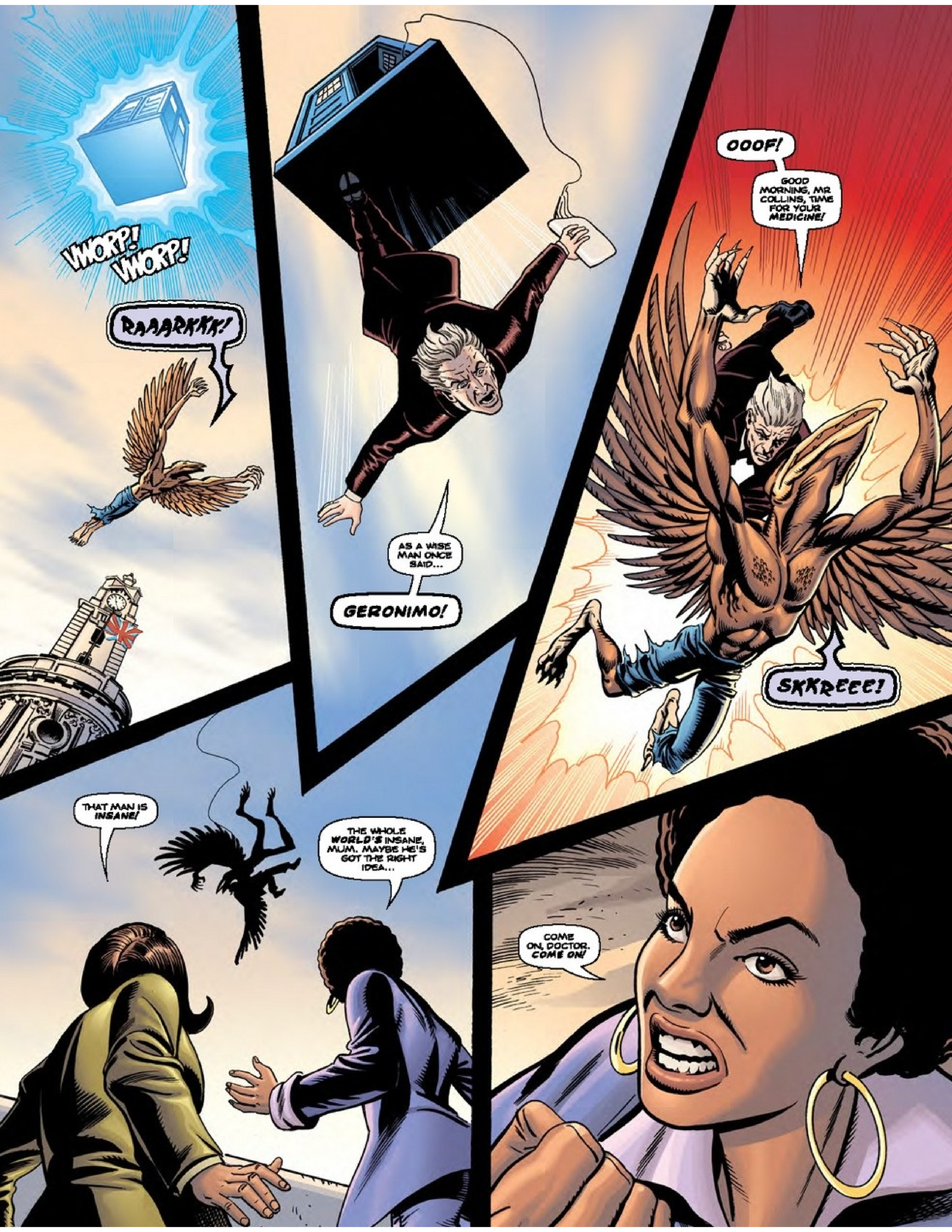

...DO YOU KNOW WHERE WE'RE GOING, MRS COLLINS?
IF THERE'S **ANYTHING** LEFT OF LLOYD INSIDE THAT **THING**, HE'LL BE HEADING FOR **BRIXTON**. IT'S BEEN OUR **HOME** FOR 24 YEARS...
NEE-NAW! NEE-NAW!
HOW COULD THIS HAVE **HAPPENED?** YOU SEEMED TO BE **EXPECTING** IT!
THE **BIO-MECHANICAL BACTERIA** THAT'S INFECTED YOUR HUSBAND IS CONSTANTLY **MUTATING**, THANKS TO THIS **DNA RE-SEQUENCER**.
IT'S NOW LITERALLY **AIRBORNE**. IF WE DON'T FIND A **CURE** THEN WE'LL BE UP SHABOGAN CREEK WITHOUT A WARP DRIVE...
"FOOT DOWN, MRS C!"
SKRRAAWK!
DAD, **LISTEN** TO ME! **THE DOCTOR** CAN HELP YOU!
CLASSIC
CARRY ON MATRON
AAAAH!
DIVIDE... REPLICATE...
CONSUME...
OH, DEAR LORD!
WE'RE **TOO LATE!** THE BACTERIA'S MUTATING EVERYONE IN THE AREA!
AAIIEEEE!
SKKRAAWWK!
RRRRAKKKK!

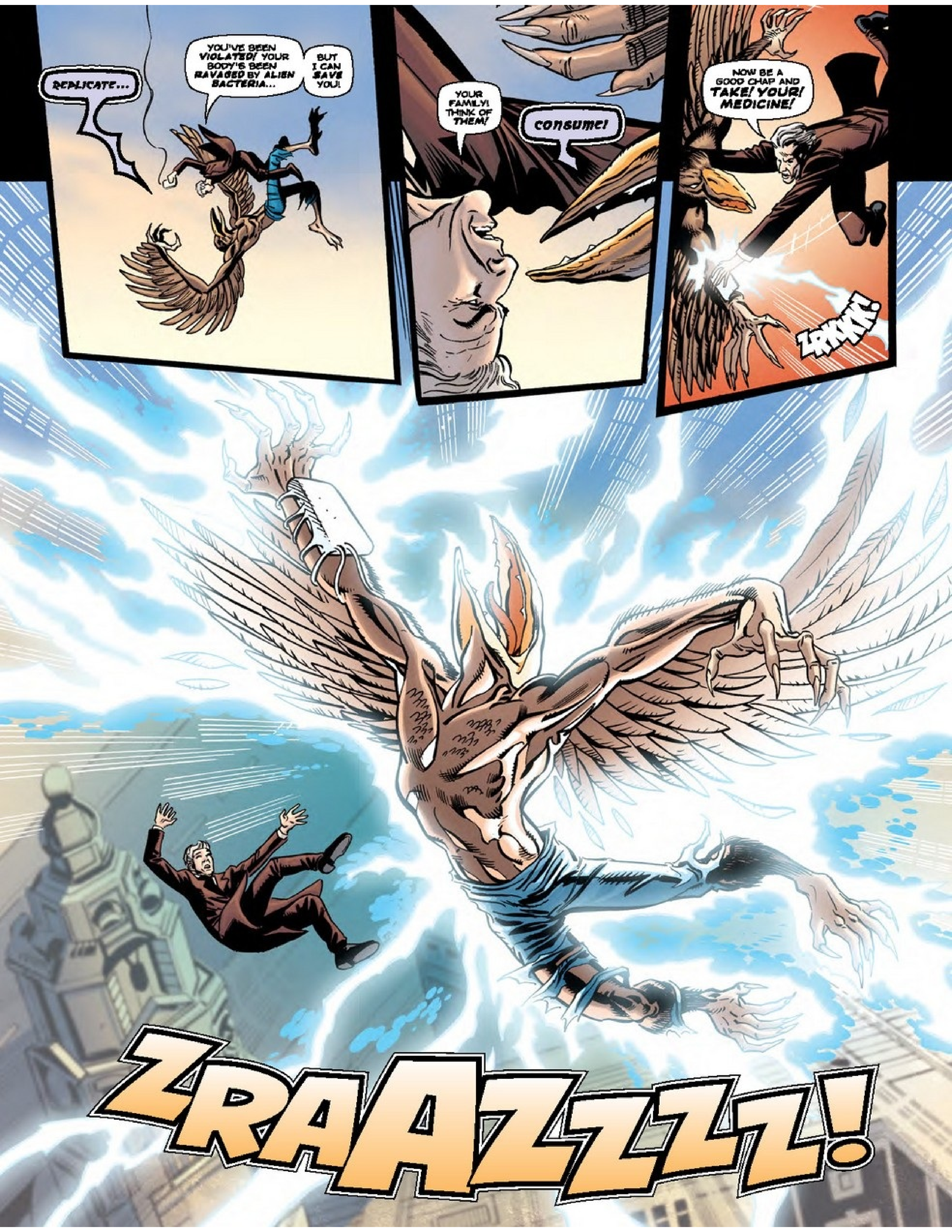

SKREEEESH!
SHRAAKK!
RAAWWWK!
DAD... IT'S JESS. YOUR PUMPKIN.
HOLD ON TO WHO YOU ARE. REMEMBER ME. AND MAX. REMEMBER MEETING MUM ON THE WINDRUSH...
JESSSSSS...?
THERE THEY ARE!
LORD PRESERVE US!
MRS COLLINS, GET UP THERE! TALK TO YOUR HUSBAND!
WHERE ARE YOU GOING?!
I NEED MY OWN MOTOR!
PUMP... KIN...? RRRK...
YES! I KNEW YOU WERE IN THERE!
FOCUS ON ME. WE CAN FIX THIS!

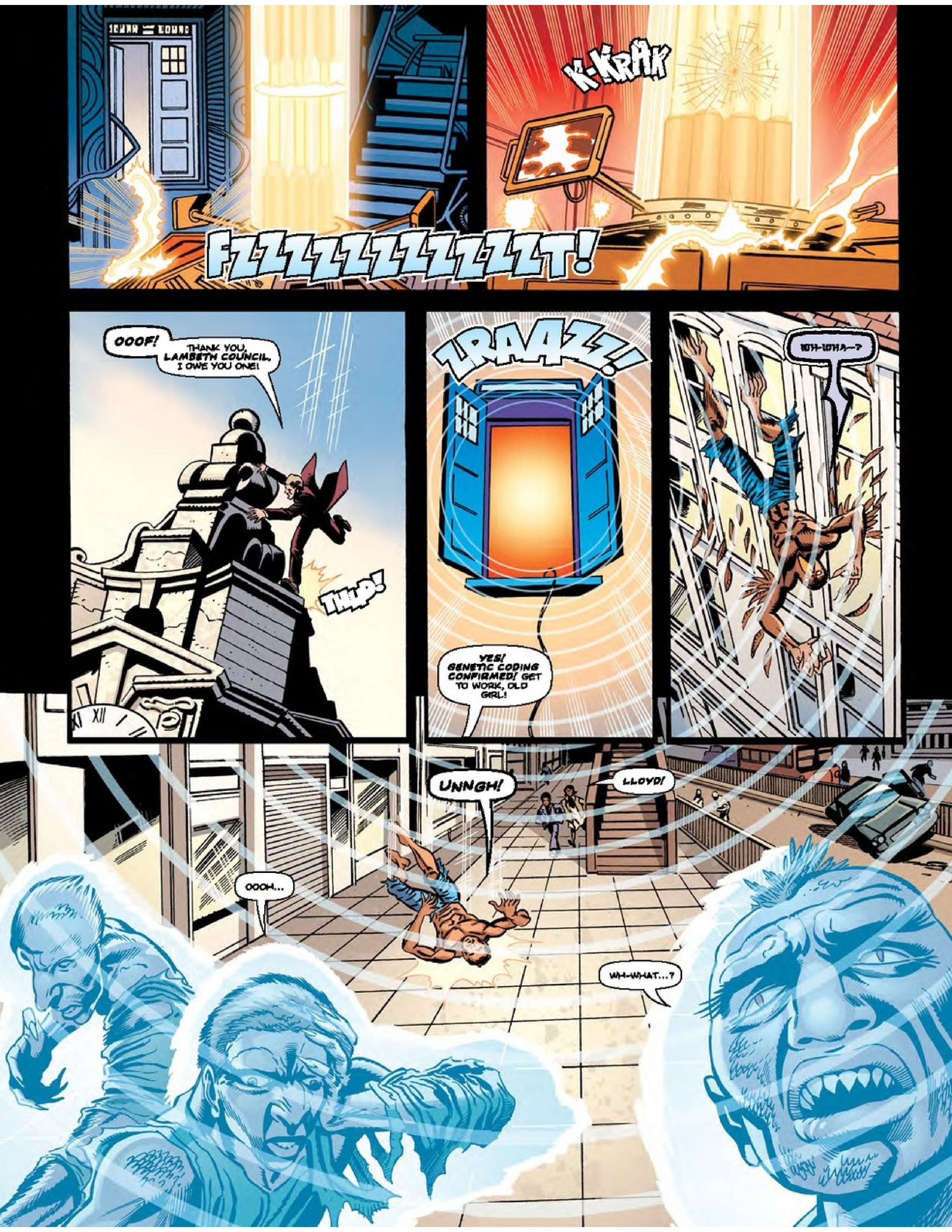

LISTEN TO YOUR DAUGHTER, LLOYD COLLINS. SHE'S A SMART GIRL.
MUM!
IT'S TIME TO GO BACK AND MAKE THIS RIGHT.
DEV... DEVINAAA...
NOOOO! SKRAAWK! CONSUME... REPLICATE... CONSUME!
MUM, GET BACK!
VWORP! VWORP!
WHAT ON EARTH IS THAT?!
HELP, IF WE'RE LUCKY!
TOP FLOOR! HABERDASHERY, FANCY GOODS AND MUTANT HYBRIDS!
REPLICATE... CONSUME...
HE'S SCARED AND CONFUSED, BUT DAD'S STILL THERE, DOCTOR...
ALL RIGHT, BIG MAN, FINGERS ON LIPS. HUSH!
HOPE SO, OR I'VE ONLY GOT A BACTERIAL INFECTION TO BANTER WITH...
RAAAWWWKKKK!!
WEEEEE!!

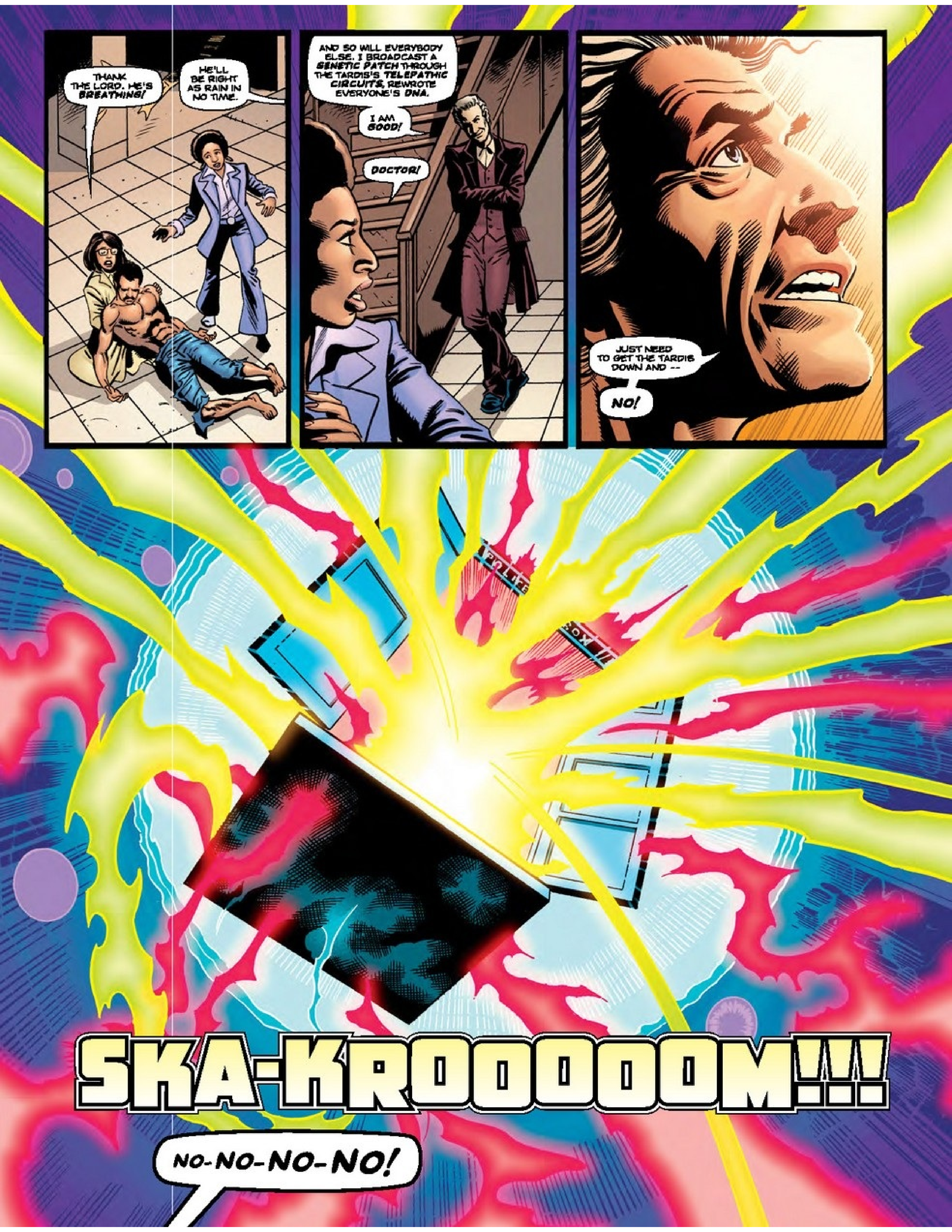

"*JESS. DEVINA.* YOUR MINDS ARE NOW LINKED TO LLOYD'S. A *GENETIC SYNCHRONISATION. HIS* THOUGHTS ARE *YOUR* THOUGHTS.
"TALK TO US, LLOYD..."
"WE HAD SUCH *HOPE*. THE SALT IN THE AIR, THE WIND AT OUR BACKS...
"THE FUTURE WAS *OURS*.
"AND THEN I SAW *MY* FUTURE. *DEVINA*. SO BEAUTIFUL IN THE SUNLIGHT.
"COLD IN THE NEW COUNTRY. SO MANY EYES, STARING AT THE UNFAMILIAR.
"BUT SO MUCH JOY ALSO.
"WE FOUGHT. WE STAYED.
"MY HOME.
"MY FAMILY."

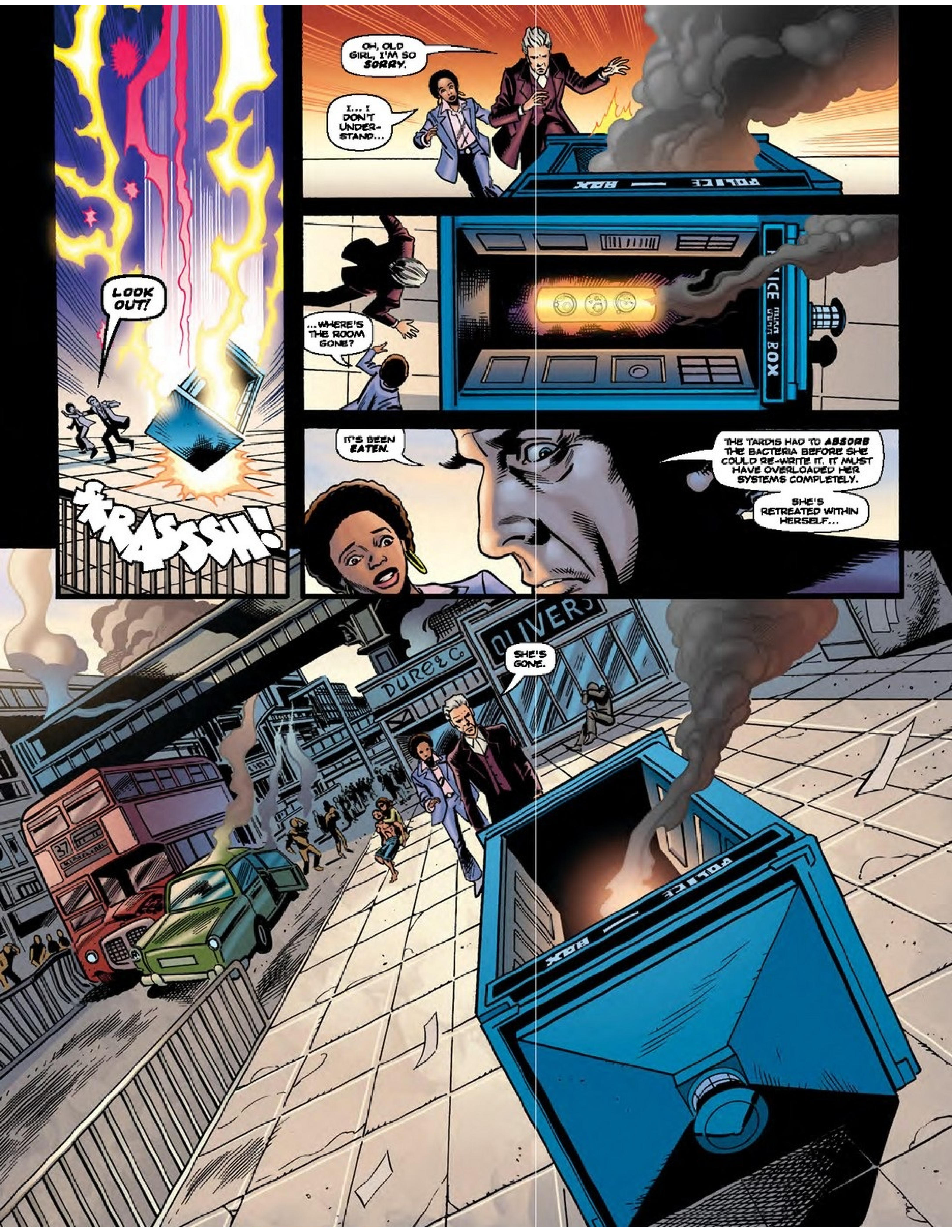

WE CALL YOU... PUMPKIN...?
YES! IT'S ME, DAD. IT'S JESS!
COME HOME, LLOYD. WE LOVE YOU.
POL
NOOO! I... MUST DIVIDE!
CONSUME!
SHWAKK!
AAGH!
RAAAWWKK!
LLOYD!
NO! IT DIDN'T WORK! W-WE'VE LOST HIM!
NEVER, EVER GIVE UP! HAVEN'T YOU WONDERED WHY YOU TWO HAVEN'T TURNED ALL FLAPPY AND SQUAWKY?
HE'S PROTECTING YOU!
WE CAN STILL SAVE HIM?
AND EVERYBODY ELSE! THIS LITTLE MARVEL IS NOW KEYED TO YOUR FAMILIAL GENETIC BOND...
VREE-BEEP!
CLA
"TIME TO MAKE A HOUSECALL!"
SHREEEEK!
YAAAAAH!

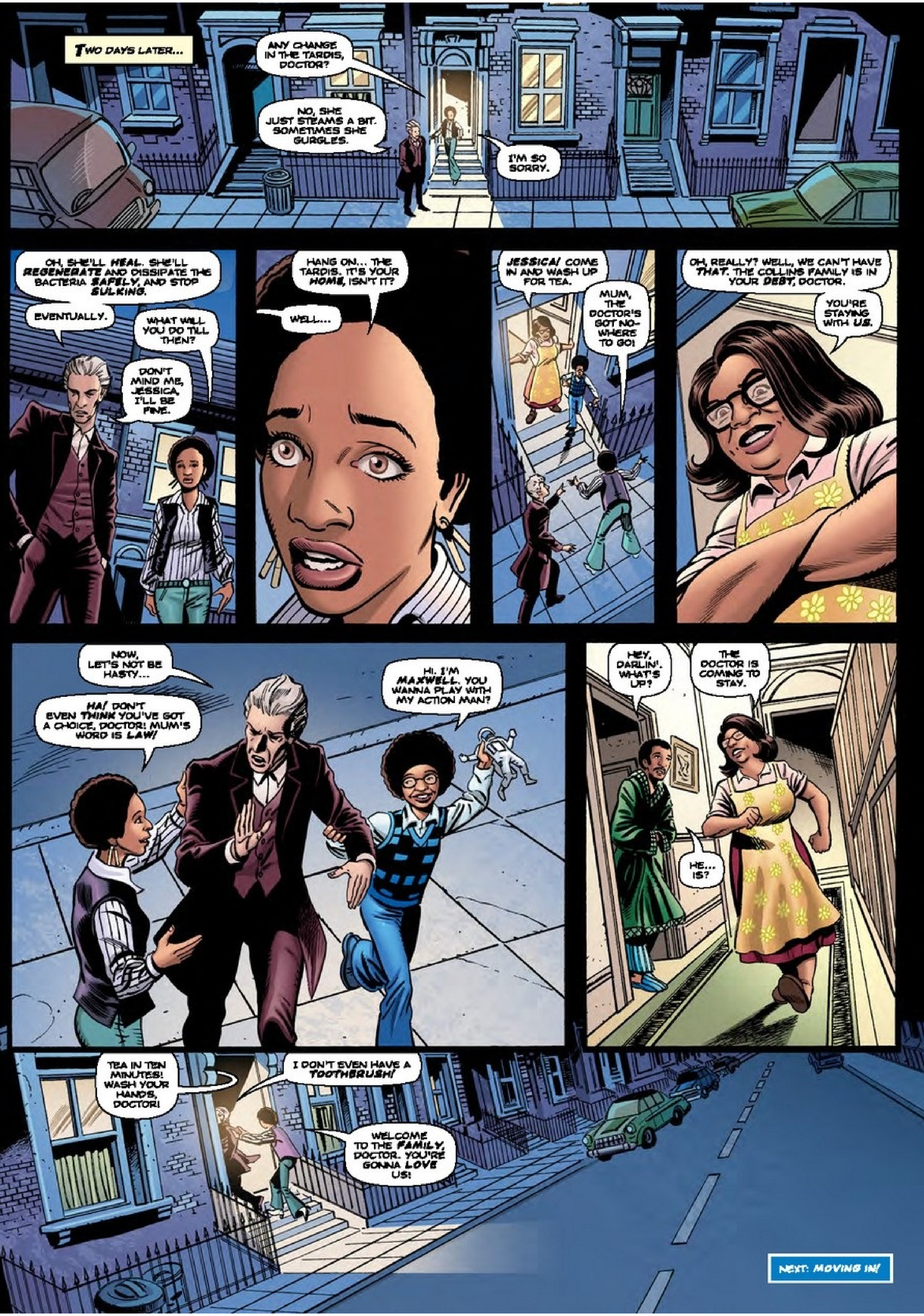

VWORP! VWORP!
RAAARKKK!
AS A WISE MAN ONCE SAID...
GERONIMO!
OOOF!
GOOD MORNING, MR COLLINS, TIME FOR YOUR *MEDICINE!*
SKKREEE!
THAT MAN IS *INSANE!*
THE WHOLE *WORLD'S* INSANE, MUM. MAYBE HE'S GOT THE RIGHT IDEA...
COME ON, DOCTOR. *COME ON!*


REPLICATE...
YOU'VE BEEN VIOLATED! YOUR BODY'S BEEN RAVAGED BY ALIEN BACTERIA...
BUT I CAN SAVE YOU!
YOUR FAMILY! THINK OF THEM!
CONSUME!
NOW BE A GOOD CHAP AND TAKE! YOUR! MEDICINE!
ZRKKK!
ZRAAZZZZ!


K-KRAK
FZZZZZZZZZZZZT!
OOOF!
THANK YOU, LAMBETH COUNCIL, I OWE YOU ONE!
THUD!
ZRAAZZ!
YES! GENETIC CODING CONFIRMED! GET TO WORK, OLD GIRL!
WH-WHA--?
UNNGH!
LLOYD!
OOOH...
WH-WHAT...?


THANK THE LORD. HE'S BREATHING!
HE'LL BE RIGHT AS RAIN IN NO TIME.
AND SO WILL EVERYBODY ELSE. I BROADCAST A GENETIC PATCH THROUGH THE TARDIS'S TELEPATHIC CIRCUITS, REWROTE EVERYONE'S DNA.
I AM GOOD!
DOCTOR!
JUST NEED TO GET THE TARDIS DOWN AND --
NO!
SKA-KROOOOOOM!!!
NO-NO-NO-NO!


LOOK OUT!
KRASSSH!
OH, OLD GIRL, I'M SO SORRY.
I... I DON'T UNDERSTAND...
POLICE BOX
...WHERE'S THE ROOM GONE?
IT'S BEEN EATEN.
THE TARDIS HAD TO ABSORB THE BACTERIA BEFORE SHE COULD RE-WRITE IT. IT MUST HAVE OVERLOADED HER SYSTEMS COMPLETELY.
SHE'S RETREATED WITHIN HERSELF...
OLIVERS
DURE & Co.
SHE'S GONE.
37
POLICE BOX


TWO DAYS LATER...
ANY CHANGE IN THE TARDIS, DOCTOR?
NO, SHE JUST STEAMS A BIT. SOMETIMES SHE GURGLES.
I'M SO SORRY.
OH, SHE'LL HEAL. SHE'LL REGENERATE AND DISSIPATE THE BACTERIA SAFELY, AND STOP SULKING.
EVENTUALLY.
WHAT WILL YOU DO TILL THEN?
DON'T MIND ME, JESSICA. I'LL BE FINE.
HANG ON... THE TARDIS. IT'S YOUR HOME, ISN'T IT?
WELL...
JESSICA! COME IN AND WASH UP FOR TEA.
MUM, THE DOCTOR'S GOT NO-WHERE TO GO!
OH, REALLY? WELL, WE CAN'T HAVE THAT. THE COLLINS FAMILY IS IN YOUR DEBT, DOCTOR.
YOU'RE STAYING WITH US.
NOW, LET'S NOT BE HASTY...
HA! DON'T EVEN THINK YOU'VE GOT A CHOICE, DOCTOR! MUM'S WORD IS LAW!
HI. I'M MAXWELL. YOU WANNA PLAY WITH MY ACTION MAN?
HEY, DARLIN'. WHAT'S UP?
THE DOCTOR IS COMING TO STAY.
HE... IS?
TEA IN TEN MINUTES! WASH YOUR HANDS, DOCTOR!
I DON'T EVEN HAVE A TOOTHBRUSH!
WELCOME TO THE FAMILY, DOCTOR. YOU'RE GONNA LOVE US!
NEXT: MOVING IN!

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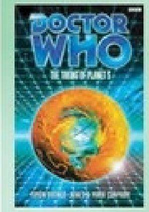
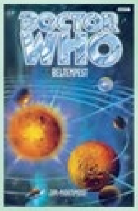
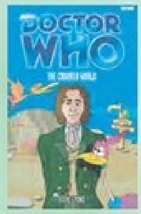

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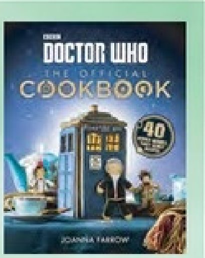

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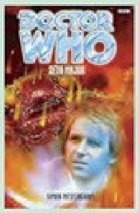

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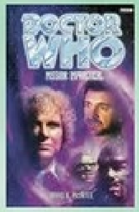

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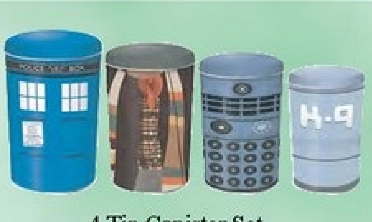

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The TIME TEAM

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THIS ISSUE Episodes 764 & 765 – THE HUNGRY EARTH / COLD BLOOD

The Reawakening

The original inhabitants of Earth are awaking from their long slumber... and they want their planet back! How can the Doctor save the human race?

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

Despite *Doctor Who* usually being made in Wales, the TARDIS doesn't actually seem to land there all that often – but that's about to change...

"I don't know if Cwmtaff is a real place but it might be the most Welsh place name ever," says Will as an on-screen caption confirms the location as South Wales, in the not-too-distant future.

Night watchman Mo Northover is bidding farewell to his son Elliot and wife Ambrose before heading to work.

"A dyslexic boy and his shift-working father," says Emma. "This gets across the social context really well."

Mo is going to the Discovery Drilling Project, a short bike ride from home.

"Ooh. Drilling!" says Michael, already getting excited. "In a shack near a rundown row of houses. In Wales..."

"Yes," says Will, who is also getting strong Third Doctor-era vibes. "I hope this is a glorious mix of *Inferno* and *The Green Death*."

At work in the control room are geologist Dr Nasreen Chaudry and project manager Tony Mack – also Mo's father-in-law. They're both pretty happy, as they've reached their latest target.

"Ooh!" say Emma, "What a big drill! Although 21 kilometres is rather deep. Currently, the deepest shafts are all roughly 12 kilometres and fraught with all sorts of technological problems."

The others are briefly taken aback by Emma's sudden unexpected expertise in the area of drilling. Emma tucks her iPad down the side of the sofa.

Tony and Nasreen head off for the night, leaving Mo hoping for a quiet shift. No such luck – there's the small matter of a minor earthquake to consider.

"A great big steaming hole in the ground. Don't go near it!" begs Michael. Mo goes near the hole.

"Why do they never listen?" wails Emma.

The unfortunate Mo is quickly pulled under by the very earth itself.

"Love that shot of the hand going through the earth from underneath," says Michael.

With all the action happening in Wales, it seems unlikely that the TARDIS has landed in Rio de Janeiro, as the Doctor claims.

"Amy says she's dressed 'for Rio'," notes Michael, "but that's how she's *always* dressed!"

Amy's unsuitable attire is of little interest to the Doctor, especially when he spots something unusual.

Definitely not Rio.

"Blue grass!" says Chris. "The Doctor is clearly delighted by that discovery."

But that's not the strangest thing. There are two very familiar figures in the distance, waving cheerfully. "Rory and Amy coming back in 10 years to see themselves is a nice idea," says Will, "but if that's what's happening, it undercuts any danger to them. Or are they not fixed points in time?"

The Doctor isn't keen on Amy and Rory meeting their future selves – especially when he spots the drilling project. He and Amy head off – without Rory.

"Bit odd to ask your fiancée not to wear her engagement ring," says Will, as Rory heads back into the TARDIS to put it away safely.

"Always split the team up – the first rule of *Doctor Who*," Michael reminds him.

By now, it's the day after Mo got gobbled up by the ground. Nasreen and Tony are concerned that he's missing, noticing a strange patch of earth in the storeroom. Elsewhere, Ambrose has spotted the TARDIS – and Rory.

"Well, Amy has been mistaken for a police officer, so I guess it's Rory's turn," shrugs Will.

Ambrose and Elliot tell Rory a rather disturbing tale of bodies going missing from the village graveyard – coffins and all.

"This has taken a dark turn," says Will, gleefully.

"Wonderfully morbid," agrees Chris. "Grave-robbing from beneath!

Nasreen and Tony are still inspecting the pile of earth when the Doctor and Amy barge in.

"Meera Syal is great as Nasreen," says Michael. "Nice to have a scientist head of a project who isn't an old white man. And I love seeing Matt Smith's Doctor walk into new situations and take over."

"His 'man from the ministry' voice is great," chuckles Will. "That's another concept from the Jon Pertwee era."

The ground is soon moving again, and this time it's hungry for Amy.

"Amy being dragged down is very tense," says Michael. "Lots of close angles. Her fear is really convincing."

With Amy gone, the Doctor tries to work out what happened to her.

"Matt's Doctor is being particularly brilliant in his deductions," says Emma, "and I love how Nasreen manages to be simultaneously outraged and mildly impressed by the Doctor's actions."

The Doctor realises the earth has a bio-programmed defence system designed to prevent downward drilling. It's had the desired effect – Nasreen and Tony have halted their operations. So why can they still hear drilling?

"Something is drilling upwards!" says Will. "That's a creepy twist."

Nasreen finally reveals the reason for the drilling – trace minerals unseen in the UK for 20 million years, hence the blue grass. But they weren't an invitation to drill away – they were a warning. And now, something is heading for the surface.

A tiny flash of red crosses the sky.

"A forcefield over the area?" says Will. "Well, that's *The Dæmons* ticked off too."

Rory tries to tell the Doctor about the empty graves, but he soon has something more serious to worry about.

"I love the Doctor asking Rory to trust him," adds Michael. "There's a proper relationship between these two now. Not just stupid men, showing off."

The Doctor ushers everyone into the relative safety of the church. With just eight minutes to go before the things burrowing up through the earth reach the surface, the Doctor sets everyone to work creating a makeshift security system.

Michael is unimpressed. "If this was a proper Pertwee-era scientific style base, we wouldn't need this nonsense with the Doctor setting up the sensors out of some old VHS cameras and a burglar alarm," he tuts.

Ambrose seems to be more in favour of attack, having gathered various weapons – including a gun, much to the Doctor's disgust.

"The Doctor is quite disingenuous about weapons," moans Will. "He's planning to use a sonic pulse to incapacitate whatever arrives, isn't he?"

As the sky darkens, Elliot realises he's left his headphones at home, and slips off to get them, with the Doctor so preoccupied he doesn't really notice. The three signals finally reach the surface…

"This episode is getting a lot of drama out of the church's rubbish door," notes Will. Sure enough, that door is all that stands between a terrified Elliot and safety, as he's pursued by… *something*.

"The tense build-up to the first appearance of the creature is fantastic," marvels Emma. "25 minutes in and we've barely had a glimpse!"

By the time they get the door open, it's too late. Ambrose howls in anguish as she realises her son has been taken, then finds herself shoved to the ground by one of the creatures.

"Oooh, creepy tongue-slinging reptiles!" says Emma, as Tony's face is lashed by a forked tongue when he tries to help his daughter.

"The Doctor is the only person able to wear sunglasses at night and get away with it," says Chris.

He's not just trying to look cool, though. The specs are infra-red. When he looks at his own hand, he sees red, indicating warmth. But the creatures stay green – cold blood.

"Silurians! Maximum Pertwee!" cheers Will.

The Doctor and co manage to capture one of the creatures. But whatever happened to Amy Pond?

"The scene of Amy waking up isn't one for claustrophobics, is it?" says Chris with a shiver, as Amy comes to in a very enclosed space. She loudly demands to be let out, which doesn't work out well, as her 'coffin' is filled with gas, knocking her out again. Oops.

Back on the surface, the Doctor is filling Rory in on Homo reptilian history.

> **"A forcefield over the area? This feels very much like the Pertwee era!"**
>
> **WILL**

"You say Eocenes, I say Silurians," laughs Will, "let's call the whole thing off."

The Doctor removes the Silurian's mask.

Chris doesn't know what to think. "The design work and make-up is an astoundingly beautiful job, but… is that meant to be a Silurian? They've changed quite a bit since we last saw them."

"I think it works really well," argues Emma. "Anything CGI or less human would instantly make the Silurians less relatable."

The Silurian, Alaya, claims to be the last of her species, but the Doctor is having none of it.

"The interrogation scene between the Doctor and Alaya is another strong one for Matt Smith," declares Michael. "He's the star of the show in every way."

"Kill me now!"

Alaya admits that there is a whole tribe like her in hibernation under the surface, with the warriors activated to deal with the threat from the drill. She seems less than amused that the "primitive apes" now rule her planet, and is ready to fight them to reclaim it. Tony is all for dissecting their prisoner, but the Doctor warns him that she must remain unharmed – he's going to go beneath the surface and negotiate.

"Interesting position, given that the Doctor has failed to broker this peace to share the Earth before," says Emma. "How will he handle it this time? Fourth time lucky?"

"I love Nasreen applauding the Doctor's big speech," hoots Michael. "A right old fangirl! Once again, Matt's Doctor is good in contrast with an older woman."

Chris agrees. "Looks like we've acquired a temporary new companion," he says, as Nasreen announces she'll be accompanying the Doctor on his peace mission and they head into the TARDIS together – only for it to be dragged into the earth by the Silurians, with them inside.

Alaya continues to taunt the "apes" by promising them that one of them will kill her.

"I guess living without sunlight for millennia would make anyone a bit grumpy," suggests Emma.

"My money is on Ambrose trying to kill her," predicts Will.

Michael notices an odd jump from Alaya threatening the humans to Tony looking at his nasty infection.

"Should we have seen that earlier?" he wonders.

"This entire section feels like it's made up of chopped-up bits of cut-down scenes," says Chris.

Amy comes to, and this time finds herself in a lab, strapped to a bed, alongside Mo! He's not been having much fun underground, having been dissected while still conscious.

"Can you dissect someone and still keep them alive?" wonders Michael. "Ouch!"

"I keep thinking it's going to be the cliffhanger," says Will. "The TARDIS sinking into the Earth, and now Amy menaced by a Silurian with a syringe."

But there's one more surprise to come… "Ah, a massive Silurian city. That'll do it," Will gasps.

"Well, the Doctor seems to have bitten off more than he can chew," says Emma. "How's he going to get out of this mess without a global meltdown?" ►

Strangely, *Cold Blood* opens with some bloke from a thousand years in the future talking over a beautiful shot of the Earth hanging in space.

"I recognise that voiceover," says Will. "Is it Marvin the Paranoid Android from *The Hitchhiker's Guide to the Galaxy*?"

Very possibly, Will, but it could be anyone at all, frankly – it's certainly not someone we heard in the first half. Luckily, the Doctor and Nasreen can't hear this mysterious voice, so they get on with the important business of exploring the subterranean world of the Silurians, or the Eocenes, or Homo reptilia, or whatever it is they're calling themselves.

Nasreen spots four armed Silurian warriors ahead. "Are they all women?" wonders Michael. "That's a nice redress, and the third female army we've had this season! Weeping Angels, the Not-Vampire Girls and now Siluriladies."

Emma's eyebrows rise clean off her head. "*Siluriladies*?!" she splutters.

The Siluriladies fire gas at the Doctor and Nasreen, knocking them out.

"The Doctor's respiratory bypass system isn't much use today," notes Will.

Back in the lab, Silurian scientist Malohkeh is preparing Amy for dissection.

"He pronounced it 'diss-section!'" cheers Will. "My old biology teacher would be very happy. She'd tell off anyone who said 'die-section'."

Amy isn't all that fussed about how he's pronouncing it, but is spared when Malohkeh is called away. And she's even managed to nick the gizmo to unlock their restraints.

As Amy and Mo get moving, there's another shock in store – Elliot is unconscious and wired up in a locked bay.

"That seems a bit convenient," tuts Michael.

Chris is more sympathetic. "Check out Mo, coming up with a plan that quickly. Has he been kidnapped by subterranean lizard people before?"

To be fair, it's not that great a plan (steal guns, capture Malohkeh, force him to release Elliot), but it's all they've got. Meanwhile, in the graveyard, Ambrose is interrogating Rory...

"Stop asking so many questions, Ambrose," complains Michael. "Although I suppose it's nice to have someone who doesn't just take the Doctor at face value."

The Doctor's awake! Hooray! But he's being tortured. Boo! He's with Malohkeh, who confirms that the Silurian soldier he's talking to is called Restac, and she holds the same rank as him.

"Oh, Restac looks exactly like Alaya!" spots Emma.

"So, we now have the Silurian Scientist and the hot-headed young one," observes Michael. "All we need now is an old one and we've got the same set-up as in the original story." He claps, gleefully.

In the church, Restac's 'twin', Alaya, is taunting Tony, whose veins are now glowing a vivid green.

"Hats off to Neve McIntosh for an excellent performance of a really mean Silurian," says Michael.

Restac tells the Doctor the military was roused from its slumber by the human attack on the oxygen pockets above the Silurian city.

"To be fair, if my oxygen pockets were being attacked I'd be a bit peeved too," says Emma.

With the humans holding Alaya, Restac is in no mood for a friendly chat, and announces she's going to send a signal of intent to those on the surface – by executing the Doctor. Amy and Mo are still on the loose, and they stumble upon a load more Silurians in storage. But something's bothering Michael.

"'Some sort of suspended animation.' Amy says 'some sort' of something a few times," he points

Amy and Nasreen negotiate with the Silurians.

> **"Karen Gillan plays the scene of losing Rory so well. You can see the pain being erased from her face, bit by bit."**
> **CHRIS**

out. "It's almost like the writer doesn't want her to appear too clever, but needs her to explain the plot."

Ambrose demands the cure for her dad's infection from Alaya – who tells her to get stuffed, even when she points a stun gun at her.

"Yes, I totally believe that Ambrose would shoot Alaya," says Michael. "At first it looks like an accident, and then she really lets Alaya have it."

Rory tries his best to save Alaya, but to no avail.

"Poor Rory isn't trained to work on reptiles," sighs Michael.

Underground, a botched rescue attempt by Amy leaves her facing execution along with the Doctor.

"Amy says 'lizard men'," tuts Michael. "She's seen *one* male; all the other Silurians have been female."

Restac takes control of the Doctor's makeshift surveillance system from the previous episode, to talk to the apes on the surface.

"I can't do that on FaceTime," says Will, boggling as Restac appears to cut between several dramatically interesting camera angles of herself. She demands to see Alaya, or she'll start killing her prisoners, one by one. Just as Restac gives the order to fire, the mystery voice from the talky bit at the start booms out, ordering her to stop.

"Here comes my Old Silurian! Now the pattern is complete. Very good," cheers Michael.

"Stephen Moore!" gasps Will. "It really was Marvin the Paranoid Android! He has a great voice. It gives Eldane some extra gravitas."

Eldane wastes no time in taking control, shushing a furious Restac and sending transport discs to bring Alaya and the humans down.

There's still the matter of who controls the Earth, and the Doctor decides it should be up to Amy and Nasreen to speak for humanity in the negotiations.

"Amy has been really proactive and intelligent," says Will, "but I can't see how she and Nasreen are the best people to negotiate on Earth's behalf!"

"I think we're all tired of experts," reasons Michael.

As negotiations get underway, Eldane starts chatting over everything again, like that annoying guy at the cinema who's already seen the film.

"I'm not sure about this voiceover thing at all – especially as it's crept in at the halfway mark of the story," sighs Chris. "Where was it last week?"

Malohkeh is shocked to see the entire warrior class waking up. He confronts Restac, who's behind it, but she deals with him *very* ruthlessly.

"No, not Malohkeh!" wails Chris, as she downs him with a death ray.

Soon, Rory and the others arrive at the negotiating room.

"The dilemma of the impending hostage swap is excellent!" says Chris. "Especially with the negotiation going so well."

Amy and the Doctor are the first to see Tony, carrying Alaya in a blanket.

"Ooh," says Michael. "Very, very angry Doctor look when he sees Alaya."

"This is the moment where Restac goes full supervillain," says Chris. "I buy her vendetta a lot more now that she's lost her sister."

Ambrose is unrepentant. "Oh, so now she's going to drill down into the city," Michael rolls his eyes. "Shouldn't she have learned some sort of lesson?"

She even has the cheek to look surprised when Restac orders her death. Luckily for her, the Doctor is still fighting to keep the peace, turning his sonic screwdriver on the Silurian heat rays.

"Tsk," tuts Will, "the angle the Doctor is holding the sonic screwdriver at changes every time the angle of the shot switches."

This buys enough time for the humans (and the Doctor) to leg it, with Restac still in pursuit. The Doctor realises the only way to stop the drill is to blow up Nasreen's life's work before it reaches its target. He suggests a new compromise: the Silurians go back into hibernation, and the humans use the next thousand years to prepare the planet for sharing. To complicate matters further, Tony has to stay because he's not been decontaminated, and Nasreen decides to remain down there with him.

"It's all been a bit slow up to now," says Emma, "but suddenly everything's gone into overdrive!"

Just as it looks like it's all falling into place, the familiar crooked smile appears.

"Amy's crack!" yelps Will.

"Not again!" Emma sighs.

This time, the Doctor sticks his hand right into it.

"C'mon, show us what you pulled out!" begs Will.

As the Doctor tries to get Amy and Rory back into the TARDIS, Restac makes her last stand, taking a final shot at the Doctor before she dies.

"Oh, that wasn't necessary!" screams Emma.

But it's not the Doctor that's hit.

"Gosh. Rory's dying," says Will, stunned. "That was unexpected."

"Bless him, he thought he was safe because he and Amy were on the hill!" Michael adds, sadly.

"That's very harsh of the Doctor to just drag Amy away," says Michael. "The light from the crack isn't even that near to Rory. Does he know more than he's letting on?"

As the TARDIS departs, Rory vanishes in the light. Inside the TARDIS, Amy is distraught. At first...

"Karen Gillan is playing this so well," says Chris. "You can see the pain being erased bit by bit, the concern draining from her face."

The TARDIS makes it back to the surface in time for everyone to witness the drill site's demise.

"The story ends with a base blowing up. That's very, *very* Pertwee era," says Michael.

"Does the Doctor remember Rory, or has he forgotten too?" asks Will.

"Oh, and there's that random voiceover again," says Michael. "How does Eldane know anything about what happened to the Doctor?"

Heading back to the TARDIS, Amy sees a familiar form in the distance again – but just one, this time.

"On-her-own future Amy just strolls by to wave. Eh? Why would she do that?" says Chris, baffled.

The Doctor gives Amy a look that suggests that yes, he does remember Rory, and everything that happened to him.

But what was it that he pulled out of the crack?

"The TARDIS is going to blow up?!" says Will.

"Crikey," says Michael, although overall he's not been bowled over by this story. "It was a bit of a mixed bag. Like a fast-forward telling of the first Silurian story. The shock twist of Rory's death distracted from the Silurian business."

Chris also feels it's something of a mish-mash. "The character arcs were interesting, but a bit tired. It became clear really early on that this was going to be a 'who are the real monsters?' story. However, the production design, lighting, sound and everything that led to the creation of the Silurian city was top notch. Hope Meera Syal comes back!"

"I liked the idea of exploring humanity's moral complexity through the microcosm of one family unit," says Emma, "but I didn't think the characters – or the dynamic between them – was strong enough to pull it off. The pacing felt off between the slower ethical discussions, the mutiny and the sudden, very final decisions towards the end."

Will agrees. "It felt a bit unstable as it rushed to a conclusion – the first part was definitely the stronger of the two."

"It was great to have the Silurians back, though," says Michael. "I'm quite sure we haven't seen the last of them..." **DWM**

AND YOU SAID...

GERALD THOMPSON: I know that young people today are addicted to their technology, but Elliot takes it to another level. Under siege from monsters, he heads out to look for his headphones! Unbelievable.

MARTIN PAXMAN: The Doctor manages to get the church defended in just eight minutes? How?! It would take that long just to find stuff, let alone get it all set up!

JACOB LOCKETT: The Silurians' civilization couldn't have been more brilliantly realised, with its mix of organic shapes, prehistoric foliage, and ancient-looking technology. You can really believe that you're staring at a kingdom created by an incredibly advanced race.

NATALIE JEFFRIES: So happy to see the Silurians return to being lithe, powerful reptiles, as opposed to the dull, sluggish creatures we saw in their last appearance, *Warriors of the Deep*.

The Doctor: disappointed in Ambrose.

MARK HOLDING: My disappointment that the Silurians didn't resemble their predecessors was forgotten once I saw what they could do with their tongues!

BLAINE COUGHLAN: Due to the dreamlike nature of *Amy's Choice*, it didn't really feel like a calamity when Rory was killed; the impression was always that he'd be back, as the events we were witnessing weren't all that they seemed. Here, however, there is no such narrative safety net – so it's a huge shock when Rory leaps in front of Restac's gun and is comprehensively blasted.

Next time around The Time Team will be watching *Vincent and the Doctor*, and then it's *The Lodger*. Email your comments about these two stories to *dwm@panini.co.uk*

CLICHÉ COUNTER
DEATHS ON SCREEN SO FAR... 1,963
ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 247
ONE OR MORE REGULARS INCARCERATED... 307

THE FACT OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

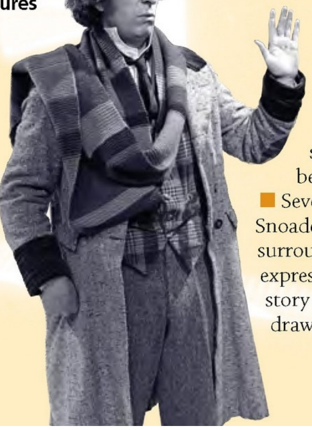
The Sun Makers

On the planet Pluto, the Megropolis people are ruled over and exploited by a greedy elite. Can the Doctor and Leela help start the revolution?

FEATURE BY **JONATHAN MORRIS**

The Sun Makers **is one of the most radical *Doctor Who* stories. After three-and-a-half years of classic horror fiction with science-fiction trappings, suddenly *Doctor Who* does a comedy. A satirical comedy about the British tax system. Watching it, *Who* fans must have felt like Beatles fans placing the needle on *Revolver*, expecting more mop-toppy love songs and instead getting George Harrison whinging sardonically about paying too much tax. *The Sun Makers* is *Doctor Who*'s *Taxman.* It still follows the formula of reworking something as science-fiction, but this time the starting point isn't an old novel on writer Robert Holmes' bookshelf; it's a brown envelope from the Inland Revenue on his doormat.**

Interviewed in 1981, Holmes nominated *The Sun Makers* as one of his favourite *Doctor Who* scripts, because it gave him an opportunity to be satirical and include a larger-than-usual amount of humour. It has all his trademarks – florid dialogue, detailed worldbuilding and larger-than-life villains. Hade and the Collector are Dickensian grotesques – living versions of James Gillray caricatures – and the story's large amount of 'intertextuality' [see *Doctor Who: The Unfolding Text* (1983)] sometimes makes it seem more like *Monty Python* than science-fiction. But it demonstrated that social satire was another genre that *Doctor Who* could appropriate, paving the way for stories such as *Vengeance on Varos* (1985), *Paradise Towers* (1987), *The Happiness Patrol* (1988), *The Long Game* and *Bad Wolf* (both 2005) and *The Beast Below* (2010).



Part One

FIRST BROADCAST: 26 NOVEMBER 1977

Citizen Cordo (Roy Macready) is informed by a nurse (Carole Hopkin) that his father has died and Gatherer Hade is waiting for his death taxes.

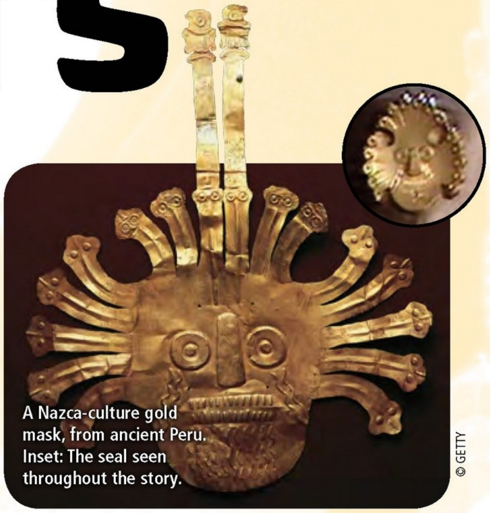
■ Robert Holmes' script is unusually thin on description; the setting is merely 'corridor' and Cordo 'wears the drab clothes of a D-Grade citizen'.

■ The everyman character recalls Winston Smith from George Orwell's dystopian novel *Nineteen Eighty-Four* (1949) which seems to have been a source of inspiration for Robert Holmes. Like the novel, this world features ever-present hidden cameras, a sadistic correction centre and public executions as entertainment. Both Smith and Cordo seeks out an underground organisation (although Smith turns out to be mistaken) and both stories explore the Marxist idea of the proletariat rising up against their oppressors – *Nineteen Eighty-Four* presents a society where such a revolution is unthinkable, while in the more optimistic world of *The Sun Makers* the revolution succeeds.

Cordo goes to see Gatherer Hade (Richard Leech) in his office.

■ Described in the camera script as 'a fine room, almost sumptuous in the sombre way befitting a Gatherer's status'.

■ Several of designer Tony Snoaden's sets for this story are surrounded by black walls and are expressionistic in style, giving the story a theatrical feel, perhaps drawing on the original 1964 theatre production of *The Royal Hunt for the Sun*. The dehumanising regime is reflected in the oversized scale; the ribcage in the Gatherer's office, the quadrant doors, the ubiquitous Lego nodules and the window set too high in a wall.



A Nazca-culture gold mask, from ancient Peru. Inset: The seal seen throughout the story.

© GETTY

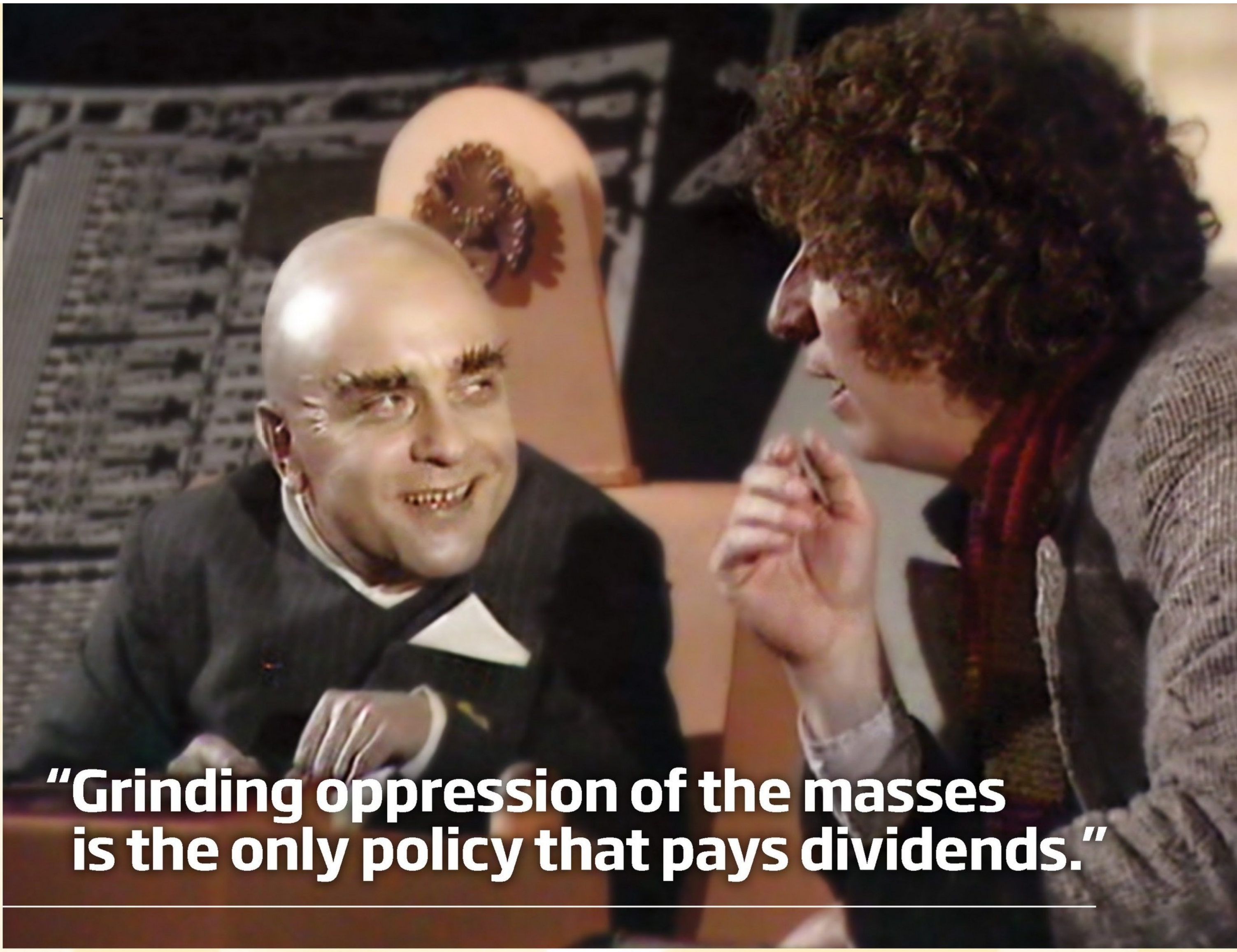
■ Inspired by the concept of the multiple suns, Snoaden originally intended for the story to have a more elaborate look based on pre-Columbian iconography. However, due to budget constraints this idea was abandoned and instead Snoaden appears to have taken inspiration from the modernist architecture of Willem Marinus Dudok, particularly Hilversum Town Hall. The sun god face and badge are the only remnants of the original approach retained in the finished production; the badge is based specifically on a Nazcan funerary mask while the sun god face seems to have been designed by Snoaden as it doesn't resemble any pre-Columbian artefact. It would go on to appear in *Revenge of the Pink Panther* (1978) and an episode of *The Two of Us* (1986-90).

Cordo is impressed by Hade's desk. He has never seen wood before.

■ Hade's mispronunciation of 'mahogany' was an unscripted addition made by Leech, neatly setting up the character's misquotations of Earth phrases. In the camera script, he then 'opens a bill the size of a tabloid newspaper'.

Cordo is horrified to learn that he owes 117 talmars. He only has 86.

■ At the time of the story's broadcast, 'Death Tax' was a nickname for Capital Transfer Tax, now



“Grinding oppression of the masses is the only policy that pays dividends.”

renamed Inheritance Tax, although in *The Sun Makers* it is a tax on death itself rather than the deceased’s estate.

■ An *ad valorum* tax is one proportional to the value of the goods or transaction, such as VAT. Following the mathematics; 132 talmars minus a tax of 10 percent gives 120 talmars; deduct the disposal fee of 10 talmars and 18 talmars for the attendants, which means the golden death costs 92 talmars including tax. It previously cost 80 talmars including tax, and the tax rate has increased by 17 percent, so the golden death costs 71 talmars pre-tax and the tax has gone up from 13 percent to 30 percent.

As a D-Grade worker, Cordo has no hope of being able to make the money he owes. Hade dismisses him.

■ D-Grade being a play on ‘degrade’.

■ The idea of a society stratified into five castes is reminiscent of the dystopian novel *Brave New World* (1932) by Aldous Huxley. The novel also includes corpses being recycled and ‘Conditioning Centres’ for children similar to *The Sun Makers*’ ‘Preparation Centres’.

■ We learn that a week on Pluto is seven days, but the length of a day is never specified, only that it is the length of a double shift plus three hours. In reality, a day on Pluto lasts 6.39 Earth days, but given the artificial suns and perpetual daylight, it is not necessarily the length of a day in the Megropolis.

■ In the script ‘deathday’, ‘deathweight’ and ‘sleeptime’ are single-word terms.

Doctor Who (Tom Baker) is engaged in a game of chess against K9 (voiced by John Leeson), with Leela (Louise Jameson) moving the pieces.

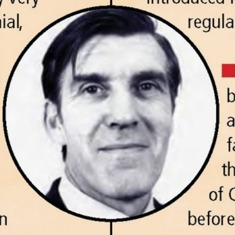
■ The script states that the match should be the ‘end game, Spassky v Fisher [sic], 16/7/72’. While K9 correctly gives Fischer’s final two moves – queen to knight six and bishop to queen six – the board is laid out incorrectly, so the Doctor’s final move is not Spassky’s final move.

Leela informs the Doctor that the column has stopped moving and he leaps into action.

■ The Doctor’s line about the “confounded paint” refers to a running gag; in *The Invisible Enemy* ►

ESSENTIAL INFO

■ According to producer Graham Williams, writer Robert Holmes (pictured) “sold us a story very much along an anti-colonial, anti-empire line […] a good story to tell in 1977. Then he added the jokey parts about the Inland Revenue.” While he was writing the script, Holmes was in a dispute with the taxman and decided to exact his revenge through the medium of *Doctor Who*.



■ At the time, Holmes was one of *Doctor Who*’s most accomplished writers and had been script-editing the series for nearly four years, so wrote the story very rapidly, delivering all four episodes in under three weeks. Although still on staff, he was given leave to write the story to establish how the newly introduced K9 could work as a regular character.

■ The story was directed by Pennant Roberts and filmed at a tobacco factory in Bristol and in the Deep Tube Shelter of Camden Town station before the studio recordings at Television Centre. Unfortunately, budget and time constraints meant that original plans for elaborate pre-Columbian-styled sets and costumes were rejected in favour of a more functional, modernist look.

■ The story was incorrectly named as *The Sunmakers* in the 1981 publication of *The Doctor Who Programme Guide*, a mistake repeated elsewhere, except in Canada in the early 80s where it was allegedly broadcast under the title *The Underworld*.

■ The story was ranked 162nd (out of 241) in **DWM**’s *First 50 Years* poll of 2014.

(1977) the Doctor decides to redecorate the control room, in *Underworld* (1978) he is in the process of redecorating, while in *The Invasion of Time* (1978) Rodan mentions that the interior could do with a lick of paint.

- Leela is back in her original outfit from *The Face of Evil* (1977). The preceding story, *Image of the Fendahl* (1977), ends with a scene establishing that Leela has changed back into it (her original costume was becoming worn out so for *Image of the Fendahl*, recorded after *The Sun Makers*, she wore a different costume).
- The TARDIS encounters another Time Spiral in Virgin Books' *Doctor Who: The Missing Adventures* novel *The Well-Mannered War* (1997, adapted as an audio adventure for Big Finish Productions in 2015).

The TARDIS materialises on the planet Pluto.

- The Doctor's line "We're still in the solar system," provides continuity with the preceding solar-system-sited adventures, *Image of the Fendahl* and *The Invisible Enemy*.
- K9 refers to Pluto as the ninth planet – revealing a Mondas-shaped gap in his knowledge (see 1966's *The Tenth Planet*). He names the (fictional) planet of Cassius as the outermost body (presumably named after the Roman Gaius Cassius Longinus, one of the conspirators in the murder of Julius Caesar).
- At the time the story was made, Pluto was regarded as the ninth and outermost planet in our solar system. However, following the discovery of Eris in 2005, which was estimated to be larger than Pluto, both objects were reclassified as 'dwarf planets' in 2006. Since then, observations of the orbits of minor planet Sedna and other bodies in the Kuiper Belt have suggested that there may be another planet approximately the size of Neptune beyond the Kuiper Belt.
- In the script K9 says that Pluto's diameter is "3,600 miles" – this is what it was believed to be at the time the story was broadcast, as calculated by Gerard Kuiper. In 1995 the Hubble Telescope revealed Pluto to be only 1,433 miles in diameter.
- The choice of Pluto as a setting is apposite, as the story is about a plutocracy (deriving from the Greek word for wealth, *ploutos*).

The Doctor and Leela emerge from the TARDIS onto a high roof overlooking a vast city.

- The Doctor's line, "Very humid," was an unscripted addition acknowledging the cloudy weather.
- The script specifies 'A still of the city – model-shot. A glittering, futuristic place of sweeping lines'. Plans for a model were abandoned during production, so it's a piece of production artwork. Leela sees Cordo walking towards the edge of the roof. The Doctor distracts him by offering him a jelly baby, then grabs him and hoiks him to safety with Leela's help.
- As scripted, this scene ends with the Doctor asking Cordo, "Now... you were saying something about taxes?"

The Doctor is concerned about Cordo.

Their arrival is detected. Hade's assistant Marn (Jonina Scott) confirms the datavibes indicate an illegal landing. Hade orders Marn to order his beamer.

- The character of Marn was originally scripted as a male secretary; the gender was changed by director Pennant Roberts: "It's always something I think about. [...] By changing the sex, you created a character that was more innovative and less of a cliché. [...] It was difficult to envisage how the character would have turned out had it stayed male." (**DWM** 246)
- "Datavibes" is another piece of Megropolis terminology while "beamer" is a slang term for a BMW car prized by executives.

Cordo explains to the Doctor how he can't afford to pay his taxes.

- The Doctor's line about "too many economists" echoes Aneurin Bevan's attack on Hugh Gaitskell in 1951; "There are too many economists advising the Treasury, and now we have the added misfortune of having an economist in the Chancellor of the Exchequer himself."

They hear a siren and Cordo tells the Doctor and Leela to run. They hide in a clerestory and watch as Hade examines the TARDIS. The Doctor, Leela and Cordo descend in an elevator, while Hade reminisces about the Kandor conspiracy. He thinks the TARDIS is a container, part of a criminal enterprise to smuggle contraband into the Megropolis.

- Hade conflates two proverbs dating from the fourteenth century: 'One rotten apple spoils the whole barrel' and 'Mighty oaks from little acorns grow'.

Cordo leads the Doctor and Leela through the lower levels. He explains that he has heard of outlaws living in the undercity, and he knows the secret way in.

- In the script, this scene opens with the Doctor saying, "Hey, not so fast little Cordo. What's the hurry?" 'Undercity' and 'workunit' are both one-word terms.

Cordo is afraid, as his father told him there is no light down there. He has no conception of "dark". This is because Pluto has six suns, one for each Megropolis.

- Note Leela counting out 'six' on her fingers.
- Robert Holmes claimed to have taken the idea of Pluto's artificial suns from *The Iron Sun: Crossing the Universe Through Black Holes* (1977) by Adrian Berry; the book was published less than a month before he delivered his scripts so it is plausible that he read it while writing the story. However, the book doesn't mention artificial suns (though it seems likely to have been a source for *The Horns of Nimon* (1979-80)) but Berry's earlier book, *The Ten Next Thousand Years* (1974), *does* outline a plan for heating Jupiter with unmanned fusion satellites in synchronous orbits, which may be what Holmes was thinking of.
- The concept of a planet with six suns, perpetual daylight and where the inhabitants have a pathological fear of the dark also occurs in the short story *Nightfall* (1941) by Isaac Asimov.

- The Doctor refers to Galileo Galilei, the seventeenth-century Italian astronomer best known for his public support of the Copernican heliocentric theory that the Earth orbits the sun, for which he was tried by the Inquisition for heresy. He was forced to recant this 'heresy' and spent the rest of his life under house arrest. The idea that Galileo would be impressed by a geocentric (or, if you prefer, pluto-centric) arrangement is bleakly ironic joke. Galileo later featured in Virgin's *Missing Adventures* novel *The Empire of Glass* (1995) and the Big Finish audio adventure *The Galileo Trap* (2015).

The Doctor, Leela and Cordo are ambushed by the outlaws.

- In the script, 'the raggletaggle OTHERS, holding bludgeons and makeshift weapons, move menacingly forward from the shadows.'

Hade and Marn observe on a monitor as K9 leaves the TARDIS. Marn keys the tracker system to K9.

- In the camera script, Hade explains, "Very clever. They're using machines as carriers." He then nibbles a leaf with 'sybaritic delicacy'.
- In the Target novelisation, *Doctor Who and the Sunmakers* (1982), adaptor Terrance Dicks amusingly explains K9's reason for leaving the TARDIS: 'K9's brand of logic, based on his recollection of past events, and an extrapolation of future probabilities, told him that the Doctor would be in trouble within a very short time of leaving the TARDIS. He would need K9's remarkable powers to rescue him from the dangers into which his rashness had led him.'
- Dicks tones down the more in-jokey aspects of the story; in the novelisation Leela says, "Perhaps everyone runs from this Tax Gatherer." Later on, "What have we got to lose?" "Only your claims," becomes the Doctor saying, "You've nothing to lose but your chains."

Henry Woolf and Tom Baker in rehearsals, before Woolf had been put into his full make-up as the Collector.

'The Collector's thick, bushy eyebrows are an allusion to the then Chancellor of the Exchequer, Denis Healey.'

The Doctor, Leela and Cordo are brought into the outlaws' base, a pump room. The outlaws are led by a man called Mandrel (William Simons); his sidekicks include Goudry (Michael Keating) and a forger, Veet (Adrienne Burgess).

■ The script describes the base as 'a black underground chamber. The only light comes from a small brazier and a few smoking primitive candles. Mandrel's gang, mainly men, but two or three slatterns among them.'

■ The character of Veet was also originally written as a male character; initially there was another gang member called Rashif, whose lines were reallocated to Veet.

Mandrel suspects the Doctor of being an "Ajack".

■ In the script, the Doctor explains, "We're just tourists. My new chum here seemed to need help."

Mandrel tells Cordo that if he is to stay with them he will have to earn his keep. They steal what they need from the upper levels.

Hade and Marn watch K9 trundling through one of the service subways.

■ In the camera script K9, is travelling along Subway 46, which Pennant Roberts changed to 'CT1', a form relating to corporation tax at the time.

Veet forges a 'Consumcard' stolen from an Ajack, making it out for a thousand talmars.

■ The design of the "Consumcard" was originally even closer to that of a Barclaycard, the credit card introduced in the UK in 1966, but producer Graham Williams thought it could be interpreted as product placement, exclaiming, "You can't do that! It's an enormous Barclaycard!" so it was modified with coloured tape just before the recording.

■ Veet signs the card with the name 'Citizen Doctor' (this is mentioned by Hade in Part Two). In the script the scene begins with 'all watching Veet, working with an air-stylo on a Consumcard'.

■ 'Consumcard' presumably derives from 'consumer-card' but provides a neat pun: 'con some.'

Mandrel sends the Doctor and Cordo to the 'ConsumBank' on Subway 37. The outlaws will keep Leela as a hostage; if the Doctor has not returned by the time a candle burns down to a marker, they will kill her. The Doctor and Cordo climb out onto the subway and are greeted by K9.

■ The script says, 'If feasible, the Doctor and Cordo emerging from the inspection chamber. Otherwise on K9 until they enter frame.'

Seeing the Doctor on a monitor, Hade is convinced he is an Ajack, smuggling arms to the outlaws. He decides to go the Company Palace to warn the Collector.

■ 'A talmar to a toffee' is a play on 'a pound to a penny'.

■ 'Inner Retinue' is a play on the Inland Revenue, the name of the UK's tax-gathering department now called 'HM Revenue and Customs'.

The Doctor and Cordo find the Consumbank.

■ The script suggests, 'As scene one set but with a ConsumBank cubicle at the end of it.'

The Doctor enters the cubicle and uses the card. The cubicle slams shut and fills with gas!

■ In the script, 'the machine hums and a photo-electric eye clicks open'. The Doctor smiles into it then 'an armoured glass shutter slams down behind him. The Doctor half turns and is then hit by jets of a choking yellow vapour that quickly fills the cubicle.'

Part Two

FIRST BROADCAST: 3 DECEMBER 1977

Cordo hides as two guards arrive and wheel the Doctor away on a stretcher.

Hade visits the Collector (Henry Woolf) in his computer complex and warns him that he believes that dissident Ajacks are fomenting a rebellion.

■ For once, the camera script gives a detailed description: 'The nerve centre of the palace. The Collector is crouched over a desk that is itself built into the computer line. Paper spews occasionally from the machine on his left. After scanning it, he frequently carries out computations of his own on the calculator within the desk top. The resulting cards he feeds into the machine on his right. Apparently myopic, he works two inches from the desk surface and rarely raises his eyes from the flow of paper even when – as now – he is conversing. The visitor thus talks mainly to an enormous, hairless, bullet-shaped dome. There is presumably some blood in the Collector somewhere but it doesn't show. He is grey as far as the eye can see. His voice, contrasting oddly with his saggy bulk, is thin and febrile.'

■ Instead of following the description for a Sydney Greenstreet-type figure, Pennant Roberts cast the diminutive Woolf, making Hade's exhortations of his "Hugeness" deliberately ironic.

■ The Collector's thick, bushy eyebrows are a none-too-subtle allusion to the Chancellor of the Exchequer at the time of broadcast, Denis Healey [see *A Little Bit of Politics* box-out, page 66].

■ In an interview with *The Frame* fanzine, costume designer Christine Rawlins explained: "The theme of the story was money, so I put together the man in the City and the rich Arab and came up with a pin-striped kaftan." Arab Sheikhs would have been familiar to viewers from news coverage of the OPEC oil crisis of 1973-74.

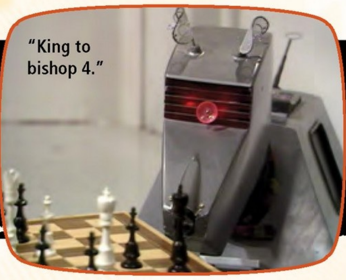
■ The phrase "time is money" comes from *Advice to a Young Tradesman* (1748) by Benjamin Franklin but is based on an earlier proverb. A "pearl of wisdom" comes from the 1807 play *The Conspirators* by Robert Chambers but is based on a similar phrase in *The Task* (1785) by William Cowper.

■ The integrated circuit boards featured in the sets were provided by the US company Advanced Micro Devices; the letters AMD can occasionally be seen.

The Doctor awakes in the Induction Therapy Section of the Correction Centre. His fellow captive Bisham (David Rowlands) informs him that he was brought in an hour ago.

■ 'A small annexe next to the Correction Centre. Two operating tables stand against a wall with an array of electrical equipment' in the script. In the script, the Doctor regains his voice by saying, "Moo moo."

Mandrel informs Leela that her time is up and advances towards her... and Cordo arrives with the news that the Doctor has been captured. ►



"King to bishop 4."

Enjoying a 'jelly baby'.

Hade and Marn investigate the TARDIS.

"Thank you, Consumcard!"

◄ **The Doctor hops around the Therapy Section in his straitjacket. Bisham explains that he used to work at the chemical plant in charge of PCM production. It stands for "pentocyleinic-methyl hydrane" which the Doctor recognises as an anxiety-inducing agent.**

■ The story's references to drug use reflects contemporary issues; the Q-Capsules are analogous to the amphetamine 'pep pills' employed by the US army in the Vietnam war, while the use of PCM reflects the popular conspiracy theory about water fluoridation (see *Dr Strangelove* (1964)) and the widespread use of barbiturates and Valium as social panaceas. Holmes included a similar idea in his *Blake's 7* episode *Traitor* (1981), although the interesting twist in *The Sun Makers* is that the drug doesn't keep the population docile, it keeps them anxious (in Cordo's case, to the point to attempting suicide). The recreational drugs taken by Bisham and other members of the ruling class recall *Brave New World*'s Soma and the contemporary prevalence of drug use amongst the wealthy.

■ "Pentocyleinic-methyl hydrane" is a fictional substance; Holmes may have taken inspiration from the sedative pentobarbitone, the antibiotic tetracycline and antifreeze component methyl hydrate. PCM may be a play on 'per calendar month'.

The Doctor sabotages the equipment.

■ 'The Doctor pulls out a jackplug and relocates it in a different socket' in the script.

Induced by anxiety.

Hade persuades the Collector to spare him half a division of the Inner Retinue to erase the "cellar dwellers".

■ *The Sun Makers* is an early parody of the advent of 'management speak', here having the Collector refer to a rebellion as "an ongoing insurrectionary situation".

■ Hade, in turn, uses the standard conclusion of an official letter "I have the honour to remain..." introduced in the eighteenth century and codified in *The Ladies' & Gentlemen's Letter Writer* etiquette guide of 1854. In the novelisation, Terrance Dicks refers to it as 'the Ritual of Farewell' dating back to 'the great days of Old Earth'.

■ The Collector listing numbers at the end of the scene was an unscripted addition.

■ The Collector refers to Pluto's "gross planetary product" – a play on gross domestic product – but what actually does Pluto produce? The Doctor later wonders where the profits go, as though the only thing the Collector takes from Pluto is money, but that money must be raised through exports. Over the course of the story we hear about mines in Megropolis 3, 'factory fodder', that workunits in District 4 are either concerned with the foundry or smelting, and that the Company exhausted the resources of Mars. So it seems the Company makes its money by exporting cast metal. Although the content of Pluto's interior is unknown, over the years scientific papers have been published arguing that it is rich in iron (its surface is the colour of rust); a quality it shares with Mars.

Leela decides to mount a mission to rescue the Doctor. Cordo bravely volunteers to go with her.

■ Mandrel uses the archaic word 'termagant'; originally a derogatory term for a fictional Islamic deity, in the seventeenth century it came to mean a turbulent, brawling or quarrelsome woman.

An attendant places helmets on the Doctor and Bisham. When he tries to switch them on, he is electrocuted.

■ In the script, the Doctor asks, "Is he deaf or hasn't he learned to speak yet?"

A LITTLE BIT OF POLITICS

Is *The Sun Makers* a political satire? On a superficial level, the depiction of a society overburdened with bureaucracy and taxation could be taken as a parody of left-wing government; but on an equally superficial level, its depiction of 'commercial imperialism' – a private company obsessed with profit at the expense of human suffering – could be interpreted as a critique of capitalism. It seems it is a matter of interpretation, in the eye of the beholder, whether it is a left-wing or right-wing polemic.

But that is being simplistic. If you consider a multi-axis political model, where there isn't just left and right but another axis of authoritarian to libertarian, *The Sun Makers* is unambiguously libertarian. It is a story about an oppressive regime versus the individual; the wealthy and powerful versus the poor and downtrodden. The system versus the little man. This is clearly a class struggle between the proletariat and the bourgeoisie as defined by Karl Marx, of the working man versus the evil businessman-with-his-suit-and-tie. But by making the oppressive regime a combination of both the government and corporate power it makes a more universal satirical point; it is about the tyranny of *any* system run by and for a wealthy ruling class which uses economic power to subjugate the masses. A plutocracy.

This is the point argued by producer Graham Williams in *The Unfolding Text* (1983): "It wasn't party-politicised [...] One used the taxation system instead of common-or-garden slavery. You could substitute slavery for it quite easily, and it wouldn't make a scrap of difference to the story. [...] I think that drawing attention to the fact of a society that has allowed its aims to become so confused that taxation is an end in itself rather than a means of providing services for the entire community is no bad achievement in a popular science-fiction programme." In an interview later printed in DWM 248, he also said: "I certainly didn't intend *The Sun Makers* to shout anything like, 'This is an income tax rip-off, folks! Rise up and shake off your Inland Revenue chains!'"

Another point is that in 1977 the idea of being a small cog in a bureaucratic, corporate machine would have been familiar to viewers whether they worked in the private sector or the state sector. In that era, men dressed the same and lived much the same lives whether they were in middle-management or the civil service (see *The Fall and Rise of Reginald Perrin* (1976)). And in the 1970s, most industrial jobs were in state-owned corporations – The National Coal Board, The British Gas Corporation, The British Steel Corporation, British Leyland *etc*. So in a sense most people worked for the government to earn wages which they then paid back to the government through their taxes.

Which is another interesting part of the story's context. *The Sun Makers* began as a straightforward story about "common-or-garden slavery" with a population being exploited by a colonial power, in the manner of the East India Company in India in the eighteenth and nineteenth centuries, where the company acted as a government, collecting tax revenue and administrating the civil service, justice, education and transport while being a private company. However, it became, in the words of Robert Holmes, "A rather broad satire on the UK tax system." At the time Holmes was engaged in a dispute with the Inland Revenue; in addition to his taxed-at-source salary as script editor on *Doctor Who*, he had to pay tax on payments from his freelance work, creating a situation where he must have felt he was being taxed twice.

But his sense of frustration over taxes would have been shared by viewers. The introduction of Value-Added Tax in 1973 meant that lots of things which had been tax-free were now 10% more expensive; it would have felt like suddenly *everything* was being taxed. In the following years the higher rate of VAT rose to 25% and then dropped back to 12.5%. In addition, in 1975 Chancellor Denis Healey increased the basic rate of Income Tax to 35% (and 83% at the top rate). In 1977, with nearly everyone paying more taxes, the taxman would have been a popular source for a villain.

However, in the DVD documentary *Running from the Tax Man*, Louise Jameson recalls that she has it on good authority that "it was actually about the BBC" – which would certainly give context to the employees' proclamations of "praise the company!" as a reflection of the BBC's aversion to internal dissent. It may also explain the stories' endless corridors, and the otherwise incongruous line that "I know you visiting executives have a very busy schedule" as an allusion to the BBC's 'sixth floor'. But most of all it suggests that Cordo's predicament, of being an overworked and lowly part of a bureaucracy, reflects Holmes' feelings after spending nearly four years working as the script editor of *Doctor Who*, being prevented from doing other writing work. Jameson recalls that "some project fell through, or he was promised a series that didn't happen [...] and he was very, very upset with them and moving over to the other side. [...] At the time he thought it was his last story for *Doctor Who*, hence the P45 route." At the time Holmes had two freelance projects lined up – a 13-part series for the BBC on the life of Alfred Harmsworth called *Northcliffe* and a sitcom for LWT called *On the Run* starring Bob Hoskins and James Cossins. Unfortunately neither project made it to the air (see *Robert Holmes: A Life in Words* (2013) by Richard Molesworth for more details).

Denis Healey: the UK's Chancellor of the Exchequer when *The Sun Makers* was broadcast.

PHOTO © CAPSTICK/LEGON/REX/SHUTTERSTOCK

Dental chairs, used as part of the futuristic set.

'"Morton's Fork" refers to John Morton's policy in the 15th century to tax people irrespective of their living standard.'

- The script amusingly refers to the electrocution effect as 'Hairy Redibrek' referring to the outline glow sported by warmly nourished children in 1970s commercials for the cereal *Ready Brek.*

Back in his office, Marn informs Hade that the Doctor is in the Correction Centre. Hade is appalled and orders the Doctor to be brought to him at once.

Emerging from the undercity, Leela and Cordo meet K9.

Marn enters the Therapy Section orders the Doctor to be released and to come with her.

- The Doctor's offer of jelly babies and leaving the paper bag were additions made during rehearsals.

The Doctor is taken to see Hade, who gives him a thousand talmars and apologises.

- 'Gatherer Pyle' is an obvious pun.
- Hade says he wishes to "apologise for the inconvenience"; a nineteenth-century phrase adopted into formal usage as a standard non-apology for any delay or error (familiar to anyone dealing with any bureaucracy) which turns out to be God's Final Message To His Creation in Douglas Adams' *So Long, and Thanks for All the Fish* (1984). At the time *The Sun Makers* was written, Adams was working with Holmes on a *Doctor Who* story involving a machine that drained aggression; he later said that he suspected Holmes had borrowed the idea for the PCM in *The Sun Makers*.
- Hade and the Doctor misquote the line "to err is human, to forgive divine" from the poem *An Essay on Criticism* (1711) by Alexander Pope.
- Outside the Correction Centre, K9 stuns the guard (Cy Town, uncredited).

Hade offers the Doctor a raspberry leaf to lull his suspicions. The Doctor wonders why the human race left Earth, and Hade says he believes in the "expansionist theory" of "natural progression". The Doctor leaves, unaware that Marn has keyed the tracker system to follow him.

- The Doctor gives the Latin name for the European raspberry plant, *rubus idaeus.* Hade's response of "No" was added during rehearsals, building on the theme of Hade's ignorance of Earth history.
- "I can hardly credit it" is another pun, while the Doctor's offer of a humbug was scripted as an exclamation which Hade interprets as a compliment (the script makes no mention of the Doctor offering him a sweet). While the line can be taken as a reference to Hade's obvious duplicity, or to his costume resembling a boiled sweet, another possibility is that it is a reference to the catchphrase of the equally avaricious character of Scrooge in *A Christmas Carol* (1843) by Charles Dickens.
- Note that the Doctor has already left one bag of sweets with Bisham; this is his second, back-up bag for emergencies.
- In the camera script, this is followed by two scenes. Firstly, a short scene of the Doctor pausing in a subway to check that he is not being followed (this appears in the finished episode after Leela rescues Bisham), and a deleted scene with Leela, Cordo and K9.
- In this deleted scene, they see three people waiting in a queue, expressionless, numb and unspeaking. "Three of them..." says Leela. "It's all right," says Cordo. "They are waiting to be erased." "What do you mean?" Leela asks. "It's their deathday," Cordo explains. "You mean they're going to be killed?" "Erased." "Why?" "When workunits become too sick or old to meet their output quotas their body material is redeployed. It is called business economy." "I call it murder. Why don't they resist – fight?" "Nobody fights the Company," says Cordo. "Come. They won't bother us."
- This scene recalls the "surplus population" of Dickens' *A Christmas Carol,* the suicide booths of *Immortality Inc* (1959) by Robert Sheckley and in particular the suicide chambers of *Soylent Green* (1973). It was cut either for reasons of time or taste; it is also reminiscent of the Holocaust. Nevertheless, Terrance Dicks reinstates it in the novelisation.

K9 leads Leela and Cordo to the Therapy Section. Leela blasts the attendant and they release Bisham.

- *The Pirate Planet* (1978) later establishes that K9 can track people by their 'psychospoors'.
- Cordo discovering the Doctor's bag and exclaiming, "Jelly babies!" were very late additions (they're not even handwritten into the camera script).

Hade and Marn watch as the Doctor descends into the undercity. Hade has a plan which he intends to call "Morton's Fork".

- This refers to the ingenious policy of John Morton, the fifteenth-century Bishop of Ely, to tax people irrespective of their standard of living. He argued that if they were living opulently, clearly they had money to spare, and if they were living frugally, clearly they had money saved.
- Hade playfully tickling Marn and her unimpressed reaction were unscripted additions.

The guard stunned by Leela wakes up and sounds the alarm.

The Doctor returns to the outlaws' base. He delivers a thousand talmars to Mandrel and learns that Leela has gone to the Correction Centre.

- The opening line and the Doctor's "Save me some" were added during rehearsals. The Doctor's "There were three sisters" is an ad-lib by Tom Baker, quoting *Alice's Adventures in Wonderland* (1865) by Lewis Carroll (the Doctor previously quoted the same line in *The Android Invasion* (1975)).

As the alarm sounds, Cordo tells Leela they must be daring and take the P45 return route.

- One of the story's most celebrated lines, referring to the income tax form that must be completed by anyone who has recently been made unemployed (such as Holmes, leaving the *Doctor Who* staff).

But to their horror they find that the guards have set up a road-block ahead of them – and behind them more guards are gliding towards them in a cruiser! ►

The Collector has business to attend to.

The Doctor and Bisham are restrained.

Electric shock!

Would you like a jelly baby?

Part Three

FIRST BROADCAST: 10 DECEMBER 1977

Leela tells K9 to get out of sight. The cruiser halts and one of the guards approaches – and K9 shoots him. When the other guard gets out to investigate, K9 shoots him too. Leela, Cordo and Bisham take their guns and commandeer the cruiser. They ride through the road-block – but Leela is shot by the Commander (Colin McCormack). She falls to the ground while the others are forced to drive on.

■ Louise Jameson paid great attention to making Leela's characterisation consistent; throughout the story she avoids using contractions (she is often scripted to say "didn't" rather than "did not") while in this scene she calls the road-block a "barrier" rather than the scripted "checkpoint" because Leela wouldn't be familiar with the term, and she changes the scripted exclamation of "Curse it!" to "Great Xoanon!" (referring to the megalomaniacal computer from *The Face of Evil*).

Mandrel threatens to burn the Doctor with a red-hot poker if he doesn't confess to being a spy. Just in time, Bisham and Cordo arrive and order Mandrel to "Hold it!"

■ The Doctor prompting Mandrel to say "Five" was added during rehearsal, while the phrase "a cock-and-bull story" seems to be a Tom Baker ad-lib. The phrase, meaning a fanciful tale, dates from the seventeenth century. He also alters the line scripted as, "The only deal I've made was with you, Mandrel – under duress. And you've failed to keep your side of it."

■ "We can either do this the easy way or we can do it the hard way" is a well-worn cliché but **DWM** can find no record of it being used in film, television or literature before *The Sun Makers* (although a similar phrase appears in the film *Goldfinger* (1964)).

The Commander examines Leela in the Therapy Section and the Collector is intrigued to hear she has no identification number.

■ This scene introduces the Collector's means of transport, described as 'an electric mobothrone' in the camera script. The script says that Leela should have a 'stained dressing over her brow'.

■ The act of tattooing identification numbers onto criminals and slaves dates from the days of Ancient Greece, though obviously it has connotations of the Holocaust. It is also an element of *The Space Merchants* (1953) by Frederik Pohl and Cyril Kornbluth, in which the Earth is ruled by multinational corporations.

The Doctor tells the outlaws that the people in the city would rebel against the Company if they were given the chance to breathe clean air. All they have to do is lower the temperature in the vapour chambers to prevent the PCM being volatilised. Mandrel recalls that they are all controlled from the same point, Main Control, and agrees to help.

A rehearsal shot showing Louise Jameson and Henry Woolf

> **'Tattooing ID numbers onto criminals and slaves dates from the days of Ancient Greece.'**

■ The Doctor makes a joke misquoting the phrase "Workers of the world, unite! You have nothing to lose but your chains!" which is a paraphrase of "The proletarians have nothing to lose but their chains" from *The Communist Manifesto* (1848) by Karl Marx and Friedrich Engels.

■ The Doctor refers to "oculoid electronic monitors"; 'oculoid' is a made-up word previously used in *Planet of Evil* (1975).

■ Bisham's final line was changed from "I'm sure she wasn't badly wounded" during rehearsals. Leela is hauled into the Computer Complex for questioning by the Collector. She reveals she is a member of the Sevateem, which the computer (voiced by an uncredited John Leeson) identifies as a linguistic corruption...

■ ... of 'Survey Team', as established in *The Face of Evil*.

The computer infers that Leela is from a Tellurian colony. She explains that she came with the Doctor, a Time Lord, in a TARDIS. After she has been sent to 'pending' the Collector consults with the computer, which tells him that Time Lords are the oligarchic rulers of the planet Gallifrey.

■ Tellurian means 'of the Earth' but Holmes, following the precedent of the *Lensman* series of novels (1934-48) by EE 'Doc' Smith, uses it for human beings here as well as in *Carnival of Monsters* (1973) and *The Two Doctors* (1985). The market survey's low grading of Gallifrey's commercial potential recalls the Sontarans' evaluation in Holmes' *The Time Warrior* (1973-74).

The Doctor outlines his plan. While he goes to Main Control with Bisham and Mandrel, the others should scatter through the city and remind the people they are human beings.

■ The dialogue here was loosened-up in rehearsals and during the recording, with the extras ad-libbing "Fight" and Bisham's scripted line, "Without them we couldn't live" being replaced by Veet saying, "Without them we'd be cold." "Wouldn't it be interesting to find the answer?" was scripted as a statement and was followed by, "Now you all know, what you have to do" and a cry of "Yes" from 'All'. Finally, in the script the Doctor says, "Gourdy, Veet and the others will spread out across the city," rather than addressing, "Now, the rest of you."

Hade is summoned to the Computer Complex where the Collector orders him to announce – and pay – a 5,000 talmar reward for the Doctor's capture. He also orders him to arrange for Leela to be publicly executed in the Exchange Hall.

■ A "three percent drop in production" in the script was changed to a "point oh four seven percent drop."

■ The computer's "character analysis" of what the Doctor will do could be interpreted as a former script editor poking fun at the show's formulaic structure.

The Doctor fixes two cameras on the subway in a static loop to show him walking back and forth.

■ The Doctor's final line, "Cordo second, Bisham third. K9, fifth," is an ad-lib by Tom Baker.

Leela struggles to break free.

Pluto's most-wanted.

Cordo and Bisham.

Crazy eyebrows!

The Commander visits Leela in the Therapy Section to tell her she's going to be executed.

■ In the script he says they haven't had a public steaming for years, rather than months.

K9 leads the Doctor, Cordo, Bisham and Mandrel through the subway.

■ ...so not in the order given in the previous scene. K9's "visual scan" was an unscripted addition.

Marn informs Hade that the scanners have picked the Doctor up, on service Subway 27.

In Main Control, the computer announces that the Doctor is an anti-Company agent and there is a reward of 5,000 talmars for information leading to his capture, dead or alive. The two workers there, Synge (Derek Crew) and Hakit (David Ludwig, uncredited) are amazed as the Doctor appears beside them. Bisham tells the workers to put their hands where he can see them and they agree to assist the revolution.

■ Main Control is barely described in the script, just 'two men stand at a power bank monitoring the controls'. The line "Stand by for an important public bulletin" was added during rehearsals.

■ Rather oddly, the mugshots of the Doctor show him wearing his hat, which he has only worn in one scene on the roof in part one.

■ It seems plausible that Holmes named Synge and Hakit after popular female impersonators Hinge and Bracket, played by George Logan and Patrick Fyffe, who had appeared in *The Good Old Days* and whose first radio series, *The Enchanting World of Hinge and Bracket*, was being broadcast as Holmes was writing *The Sun Makers*.

Hade and Marn arrive at service Subway 27 to find the Doctor isn't there – even though the scanners are registering him.

Cordo and Bisham are horrified as there is another public bulletin announcing Leela's impending execution. They explain to the Doctor that she will be put in a condensation chamber in the Exchange Hall, directly beneath Main Control. The Doctor suggests they cut the water supply to the pumps long enough for someone to crawl in through a vent and get her out.

■ The academic textbook *Doctor Who – The Unfolding Text* (1983) by John Tulloch and Manuel Alvarado makes a great play of the story's 'intertextuality' by stressing this sequence's similarity with a sequence in the 1927 Fritz Lang film *Metropolis*, in which a worker grapples with the controls of the fearsome heart machine. To be fair, there are similarities in the design – the row of large dials, the thermometer-type gauge indicating impending disaster – although, as Tulloch and Alvarado make clear, '*The Sun Makers* makes its own nomination – *"This is Doctor Who"* – by its parodic mode of address.'

But the pressure in the vent is too great, and the valve to release the pressure can only be opened from the inside. K9 volunteers to blast it.

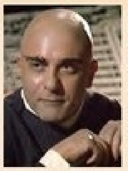
■ In the camera script, K9's final line was simply, "Concern is not necessary, master."

Cordo watches a monitor showing Leela being strapped into a cylindrical container.

■ The brief scene of Leela struggling was an unscripted addition; in the script we only see Leela via the monitor. The area where she is strapped in is part of the Exchange Hall, but is shot as though she is in a different room (presumably to avoid the problem of why she remains silent during the following scene).

WHERE ELSE HAVE I SEEN...?

HENRY WOOLF (1930-)



The Collector

TV appearances include: *Rutland Weekend Television* (1975-76) as various; *The Rutles: All You Need is Cash* (1978) as Arthur Sultan the Surrey Mystic; *Prince Caspian* (1989) and *The Silver Chair* (1990) as Doctor Cornelius.

Film appearances include: *The Bed-Sitting Room* (1969) as Electricity Man; *Steptoe and Son Ride Again* (1973) as Frankie Barrow; *The Rocky Horror Picture Show* (1975) as a Transylvanian; *The Hound of the Baskervilles* (1978) as Shopkeeper.

WILLIAM SIMONS (1940-)

Mandrel

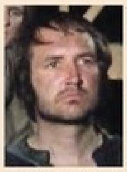
TV appearances include: *Julius Caesar* (1979) as Trebonius; *A Bit of a Do* (1989) as Dale Monsal; *The Woman in Black* (1989) as John Keckwick; *The Inspector Alleyn Mysteries* (1990-94) as Inspector Fox; *Heartbeat* (1992-2009) and *The Royal* (2003-04) as PC Alf Ventress.

ADRIENNE BURGESS (1947-) Veet

TV appearances include: *Dickens of London* (1976) as Catherine Dickens; *Blake's 7: Shadow* (1979) as Hanna; *Just Good Friends* (1984) as Julie.

Film appearances include: *Priest of Love* (1981) as Katherine Mansfield.

MICHAEL KEATING (1947-)



Goudry

TV appearances include: *Doomwatch: Enquiry* (1972) as Stephen Grigg; *Blake's 7* (1978-81) as Vila; *Yes, Minister* (1981) as Constable Ross; *Midsomer Murders: The Dogleg Murders* (2009) as Derek Painter; *EastEnders* (from 2005) as Reverend Stevens.

In the Exchange Hall, the Collector laments the poor turn-out.

■ 'An underground hall. There is a dais at one end. Hade is waiting with Marn. The Collector, flanked by his Internal Retinue, wheels on to the dais' in the script.

■ "No sense of a shared experience" references a common criticism of television compared to live theatre.

K9 releases the pressure in the vent and emerges. The Doctor climbs in and Mandrel gives him two minutes. After he has gone in, Synge warns that they might not have two minutes, and Bisham sees Leela going into the steamer!

■ K9's "It was nothing, master" was scripted as "It was a bagatelle, master."

■ "Don't call me [...] I'll call you" is another in-joke, playing on the phrase used to brush off unwanted theatrical auditionees since the 1940s.

■ Bisham's line, "She's going into the steamer," was added during rehearsals.

Leela's cage trundles into the steamer.

■ The Collector's line, "This is when I get a real feeling of job satisfaction," is another parody of 'management speak'.

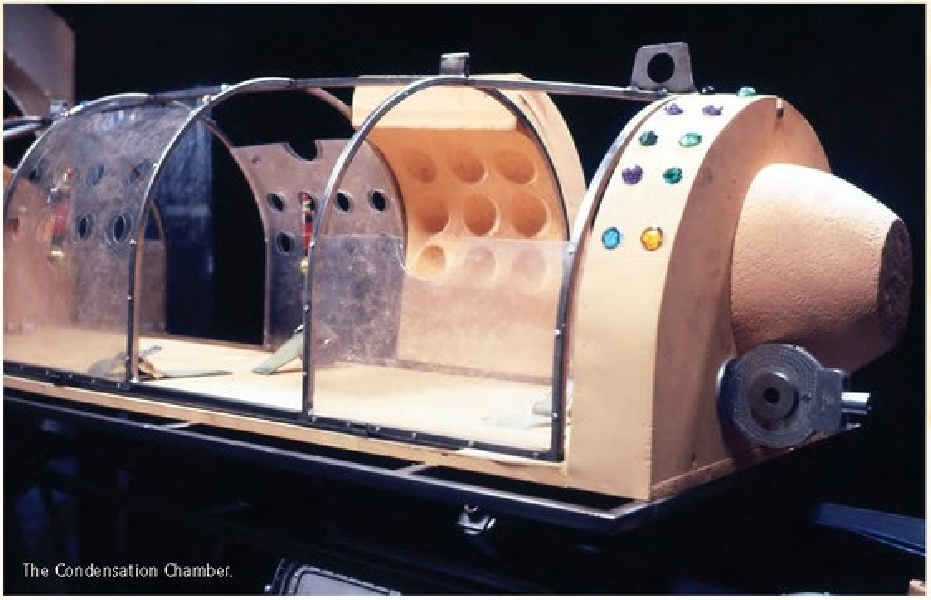
■ The line "duo-decaphonic sound" replaces the scripted "sexaphonic sound", presumably because of the unintentional *double entendre*. It alludes to the craze in the 1970s for quadrophonic sound systems, an early form of 'surround sound' using eight-track tape, mainly used for US soft-rock bands.

Synge tells Mandrel if they don't release the heat, they will all die, but if they do, the Doctor will be vaporised!

■ In one of the less effective elements of the story's production, the heat control has been fitted upside-down.

In the condensation chamber, Leela struggles in vain...

■ As highlighted in *The Unfolding Text*, Leela's predicament is reminiscent of the scene in *Metropolis* where 'Rotwang reproduces the unconscious Maria in an identical chamber'. ►



The Condensation Chamber.

Part Four

FIRST BROADCAST: 17 DECEMBER 1977

The Collector complains about the noise of vibration spoiling the sound of Leela's dying cries.

■ The Collector snapping "What's that?" at Marn was added during rehearsals. "Dying cadences" is a pun; the phrase usually means a sound fading away, rather than the noises made by someone dying.

The Doctor is releasing Leela when Mandrel calls him to warn him that they can't give him any longer.

■ The condenser is described as 'dark and cramped – the inside of a boiler' in the camera script. An 'echoing rumble is appallingly loud and close – like water hammer magnified a hundred times'.

The Doctor helps Leela into the vent. Having heard Mandrel's warning, the Collector orders Hade to investigate. The Doctor and Leela emerge into Main Control.

■ Synge gives a pressure reading of 60 atmospheres; the maximum human tolerance is about 54 atmospheres, and that's with lots of time to acclimatise, so presumably the Doctor and Leela are not in the vent at the time!

■ In the script, the Doctor asks, "Who was shouting? Who was shouting?" rather than who was making the noise.

Bisham reports that the PCM is clearing from the air faster than expected. Two guards enter and are disarmed by Cordo. The Doctor leaves K9 with the outlaws while he heads to Computer Control with Leela.

■ The business with everyone calling for K9 was, unsurprisingly, not scripted and added during rehearsal.

In the Exchange Hall, the Commander reports that some workunits are refusing to leave their dormers.

■ Hade's threat to introduce a "swingeing" tax in his next "monthly" budget may be a satirical allusion to Denis Healey, who had three budgets in 1974 and two in 1976 and repeatedly deferred the introduction of a swingeing "wealth tax".

Hade informs the Collector that Marn is investigating why the guards haven't reported from Main Control and will expedite action immediately...

■ ... a detail which is forgotten in the broadcast episode, due to the next scene being cut.

■ In the deleted scene, Hade rushes into a corridor as Marn comes rushing the other way. "Back your honour! Get back!" warns Marn, pulling him back around the corner as an electron bolt whizzes past them. "Marn! Somebody is shooting at us!" exclaims Hade. "They killed the two guards with me... just got away," says Marn. "But who –" begins Hade. "Rebels, your honour," explains Marn. "They've got guns from somewhere and taken over Central Control." "But that's... that's rebellion, that's impossible," sputters Hade. "It's against their conditioning." "The conditioning isn't at an effective level," says Marn. "They've sabotaged it." "This is terrible!" says Hade. "Unbelievable. I must notify the Collector at once." This scene is reinstated in the novelisation, with Dicks adding an extra line; "I have already sent more guards to recapture Main Control," said Marn. "According to the latest reports, the rebels are driving them off..."

Set details inspired by printed circuit boards

In Main Control, Cordo feels better now there is no PCM in the air. In one of the dormers, a guard (Tom Kelly) tries to get the people to report for work but they refuse and overpower him.

■ The camera script has the citizens ad lib: "Get lost... Drop dead... Shove off!"

■ The guard threatens a citizen with an "early deathday", referring back to the deleted 'deathday' scene from Part Two.

The Doctor and Leela overpower the guard in the Computer Complex. Leela wants to kill him so that he can't get away and warn his comrades, but the Doctor hypnotises him instead.

■ The gag of having Leela being hypnotised was added during rehearsals, though it is implied in the script as it has the Doctor repeat, "Wake up!"

■ The Doctor's mesmeric powers were well-established, having been deployed in *Terror of the Zygons* (1975), *The Hand of Fear* (1976) and *The Talons of Weng-Chiang* (1977).

■ Leela refers to the Collector as the grey one, as he was described in the script, rather than how he was realised on screen. Her line was originally scripted as, "This is where the grey one sits, on his mobothrone" (changed, presumably, because she wouldn't have heard the term). Several of the Doctor's lines were reworked during rehearsals to make them questions rather than statements.

■ There's a minor continuity error as Leela says she saw the Collector feeding instructions into a reader to make a news broadcast, which didn't happen in their scene together.

The Doctor and Mandrel take control in Main Control.

'Holmes wanted the Collector's race to be called Usurers – a pun on the practice of usury (charging high interest rates).'

In the Exchange Hall Marn informs Hade some workunits have gone to the roof of Block Forty and Hade goes to deal with them. The Collector decides to return to his palace, shielded by the bodies of the Inner Retinue.

■ "The combat-situation" is another example of 'management speak', while "Taxmaster General" is a play on Paymaster General, the minister responsible for payments to government departments.

Leela notices a door. The Doctor explains it is the safe containing the company vault. He opens it with his sonic screwdriver and Leela rushes in – and is stunned by a forcefield.

■ Unusually, the novelisation fails to follow the television production; Dicks describes the safe as 'a tall metal object, a kind of cabinet with a metal dial in the centre of its massive door'. Leela asks if it is a TARDIS, and the Doctor explains that it is "an old-fashioned bank manager's safe – brought here from Old Earth, I imagine."

Leela is rescued.

Sound the alarm!

Workers revolt!

The end of the Collector!

■ The business with the Doctor and Leela trying to enter the safe at the same time was added during rehearsals, as was the line, "Why don't you girls listen to me?", replacing, "You'll live".

■ The production considered using this moment to kill off the character of Leela, at the suggestion of Louise Jameson, but the idea was rejected by Graham Williams as there was no plausible way for the Doctor to react to her death mid-episode; if he didn't react the audience would find that alienating, but if he was grief-stricken that would not fit the character of the Doctor.

In Main Control, Mandrel and Bisham are delighted when a bulletin announces that Megropolis 1 is under the management of the Citizen's Revolution.

■ The rotating globe of Pluto with six suns is an obvious parody of the BBC continuity globe.

■ Holmes' idea of a revolution being won through controlling the media turned out to be prescient, as revolutionaries seizing control of the state television networks proved a turning point in the anti-communist uprisings in Romania and Czechoslovakia in 1989.

Marn pragmatically joins the revolution.

■ Her scripted line was, "I join the revolution, citizens."

Cordo, Mandrel and Bisham decide to leave Synge and Hakit in Main Control with K9.

■ As scripted, this scene ends with Synge and Hakit on their own. Synge adjusts a control then grins across to his colleague and says, "Never thought I'd see the day..."

Hade accosts a group of citizens on the roof of Block 40. The citizens, led by Veet, throw him off.

■ The camera script gives the citizens lines to ad-lib: "Shut up, rubber guts!... String the old swing up!... Chuck him over the edge!... Let's see if old rubber-guts bounces..."

■ Adrienne Burgess ad-libs a repeat of her line, "It's the Gatherer!" and paraphrases her scripted line, "We'll serve the Collector the same when we find him, eh, citizens?" The mob's retort of "Yes!" was also unscripted.

■ It's interesting to note that Terrance Dicks changes the end of this scene in the novelisation to avoiding condoning the mob's behaviour: 'The crowd shuffled off the roof, a bit shamefaced. There was a general feeling things had got out of hand, gone a bit too far. But there wasn't very much they could do about it now. From the top of a thousand-metre building, it's a very long way down.'

The Collector returns to find the mesmerised guard and the Doctor. He shows the Doctor the Company's prospectus.

■ As scripted, the Collector says, "Read the brochure, Doctor. The Company is solidly established with a widely diversified operational structure."

The Collector discovers the Doctor has disconnected his 'answering service'. The Doctor asks him about the Company and learns that its headquarters are on Usurious. The Collector is a Usurian, a type of poisonous fungi according to Professor Thripted's *Flora and Fauna of the Universe*.

■ Robert Holmes wanted the Collector's race to be called Usurers, as a pun on the practice of usury (charging excessive interest on a loan) but the idea was vetoed by Graham Williams (possibly because the term has anti-Semitic connotations).

■ In the script, during the conversation 'even now [the Collector] is unable to look up for long. Every piece of paper that comes from the computer commands his momentary attention.'

■ The business with the Collector being momentarily distracted by his admiration for the Doctor's hair was added during rehearsals.

■ The Doctor claims to be "mad as a hatter", an expression believed to derive from the incidence of mental illness due to mercury poisoning among nineteenth-century hat-makers.

■ Professor Thripsted's [sic] other works are mentioned in several BBC Books *Doctor Who* novels by Lawrence Miles plus *Placebo Effect* (1998) and *Unnatural History* (1999).

The Collector explains that they took control of humanity by offering them a deal to move them from the dying Earth to Mars, after their engineers had made that planet habitable. Then, when Mars' resources were exhausted, they moved them to Pluto. And when Pluto is exhausted all the humans will die.

■ Tom Baker rephrases the scripted line, "You bloodsucking leeches won't stop until you own the galaxy, will you?" to begin with an exclaimed insult. The Doctor is also about to say, "You infinite nothing!" before he hears the gunfire ('a muffled boom' in the script).

■ The shot of Leela recovering was an unscripted addition.

As they hear the sound of gunfire, the Doctor tells the Collector wake up and look at the facts – inadvertently waking up the guard. He points a gun at the Doctor and the Collector prepares to implement his contingency plan – killing everyone with a deadly poison delivered by sprinklers.

■ 'Dianane' may be inspired by Dionine, a painkiller derived from opium used in eyedrops.

The Collector orders the guard to kill the Doctor, but Leela has come around. She throws a knife at the guard and traps the Collector's fingers in a door.

■ In the script, rather than the knife thudding into the guard's shoulder, 'the knife pins the guard's sleeve to the cabinet,' and 'the gun falls from his hand'.

The Collector becomes agitated by the computer's Megropolis 6 analysis. The guard Commander and another guard burst in – but they are now part of the revolution. Cordo and Mandrel arrive in time to see the Collector literally go into liquidation, melting down a plughole in his mobothrone.

■ A gag on the legal process of a company going into liquidation, usually as a result of insolvency. A 'negative surplus' is a deficit, while an 'inflationary spiral' is a situation where responses to inflation (such as wage increases) cause inflation to increase further, which is pretty much what happened in the UK in the mid-1970s.

■ In the camera script: 'The seat of the chair is now revealed to be rather like a circular, stainless steel sink. In its base is a plughole through which a final few pints of green liquid are gurgling.'

The Doctor gives Cordo a cork to seal the plughole. He explains that the Collector was using particle radiation to make him appear human.

■ The Doctor always carries a champagne cork for such eventualities. The final line being addressed to Cordo was a late addition.

Back on the roof, Leela lets K9 into the TARDIS while the Doctor tells Cordo and Bisham that he will pop back and see them again when they've re-settled on Earth.

■ This scene had a few additions made during filming; the camera script doesn't include Leela saying goodbye to Veet, and doesn't have the Doctor saying, "Well, you're used to hard work," or saying goodbye to everyone at the end. It does have a dropped line; the Doctor tells Bisham, "The Earth will have regenerated in the millions of years since you humans left it." (This dates the story more specifically than in the finished production, and implies millions of years of Usurian rule.)

Back in the TARDIS, the Doctor explains to Leela that he defeated the Collector by feeding a growth tax into computer, blowing the economy. Then the TARDIS lurches – upsetting the chessboard, and thus depriving K9 of his victory.

■ There's a tiny continuity error with K9 telling Leela to move the king to bishop 4, as it should still be the Doctor's turn – and as it's the Spassky vs Fischer game, neither king should be on knight 1.

■ In the script, the Doctor's train of thought is clearer: "Three hundred million of you can't go wrong... which is more than I can say for the TARDIS."

■ After this, viewers were treated to a repeat of 1977's *The Robots of Death* over the new year before the series resumed after a three-week gap with *Underworld* on 7 January 1978. **DWM**

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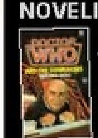

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The DWM review

The latest *Doctor Who* episodes and products reviewed by our team!

AUDIO DRAMAS

BIG FINISH
RRP £20 (CD box set/download)

UNIT: Shutdown

If there's something strange in your neighbourhood, who you gonna call? How about UNIT, the female-led action team that has succeeded in stripping the testosterone from *Doctor Who's* foo-fighting military taskforce with so little fuss, anyone would think it was the twenty-first century.

This second *UNIT* box set is single unfolding narrative, plunging Jemma Redgrave's Kate Stewart and Ingrid Oliver's Osgood into an explosive global conspiracy thriller involving government espionage, treacherous spies in their midst and – why not? – alien ninjas.

Matt Fitton's *Power Cell* introduces us to chief antagonist Felicity Lyme (Alice Krige), chilly CEO of Lyme Industries, which has bought itself a stake in an outsourced UNIT research facility. *Doctor Who* has always shown a healthy disregard for industrialists and corporations (see also Global Chemicals, Cybus Industries, International Electromatics *et al*); here, Fitton brings that distrust into the PFI era, echoing Kate's outrage that private investors should have been allowed anywhere near UNIT's haul of scavenged alien tech.

Osgood, meanwhile, is on a date, of sorts, which puts her even further out of her comfort zone than fighting alien monsters (although she does prove predictably useful in a pub quiz). Ingrid Oliver continues to bring real warmth and charm to the slightly awkward science geek with the TARDIS ringtone (whose nickname at college, we learn here, was Plain Jane Superbrain) – the sort of person whose bravery comes from the fact she's not really that brave. She is also the subject of this set's best joke when, having already learned she's a secret agent, her would-be suitor responds to the news she works in the Tower of London with the immortal line, "You're telling me you're a Beefeater on top of everything else?"

Jemma Redgrave is equally assured, clearly relishing playing Kate in full ballbuster mode: the way she tears strips off the man from the energy ministry would have made the Third Doctor's chest swell with pride, and when someone warns her she's opening a can of worms she replies, casually, "Then I'll set the ravens on them." Show *this* woman a glass ceiling and she's likely to throw a Cyberman's severed head through it.

The leads are again joined by Warren Brown as no-nonsense field operative Lieutenant Sam Bishop and James Joyce as Captain Josh Carter, a Nestene-enhanced supersoldier who's like a cross between Mike Yates and Steve Rogers: Captain Awfully British, perhaps?

WRITTEN BY Matt Fitton, Andrew Smith

STARRING

Jemma Redgrave	Kate Stewart
Ingrid Oliver	Osgood
Warren Brown	Sam Bishop
James Joyce	Captain Josh Carter
Alice Krige	Felicity Lyme
Nigel Carrington	Sir Peter
Stephen Billington	Bergam
Harry Ditson	General Grant Avary
Dan Li	Dokan/Alien Leader
Akira Koieyama	Tengobushi

Where *Power Cell* is a talky opener with only limited use for 'action by HAVOC', Andrew Smith's *Death in Geneva*, which moves the story to UNIT's international HQ, is more in line with Big Finish's professed desire to make this series as big budget and blockbustery as possible. How successful this is depends on your tolerance for listening to gunfire, explosions and people grunting, but there's certainly no shortage of thrills, including an attack on a cable car and Osgood dispensing poison gas from her inhaler like an asthmatic James Bond.

This instalment also serves as a proper introduction to the Tengobushi, ninja assassins of the alien Kamishi who'll stop at nothing to get their requisitioned technology back. In *The Battle of the Tower* – another busy actioner by Smith – they follow the trail to UNIT's Black Archive, with devastating consequences for a certain Historic Royal Palace. What is it with *Doctor Who* and London landmarks these days?

Despite the enemy at the gate, Kate can't put the Tower on lockdown until all the tourists have left, which perhaps suggests something of a design flaw for a military base. On the plus side, it does have the benefit of some good old-fashioned secret passages, which is how people escaped from locked rooms before they invented ventilation shafts.

Nigel Carrington, Alice Krige and Stephen Billington.

Fitton wraps things up in *Ice Station Alpha*, in which our heroes travel to Antarctica via experimental jet and nuclear super-sub (all that's missing is Scott Tracy in the rocket), flying below the radar on a stealth mission to destroy Lyme's revolutionary new power source, and put a dent into her share price into the bargain.

It's a high-stakes finale – on ice! – that matches military firepower with Kate's weapons-grade diplomacy: a potent combination that captures the essence of modern UNIT rather well.

As, indeed, does this whole set. Energetically directed by Ken Bentley, it's a pacey and intelligent spy-fi saga in which Krige's fabulously flinty villain is well matched by Redgrave and Oliver, who are fast becoming one of modern *Doctor Who's* best assets. Give them a call. **PAUL KIRKLEY**

> **'Ingrid Oliver continues to bring real warmth and charm to the slightly awkward science geek with the TARDIS ringtone.'**

UNIT: SHUTDOWN
DOCTOR WHO
UNIT
SHUTDOWN
AN EPIC NEW AUDIO ADVENTURE

AUDIO DRAMA

BIG FINISH
RRP £35 (CD box set), £30 (download)

Jago & Litefoot Series 11

CHRISTOPHER BENJAMIN • TREVOR BAXTER • COLIN BAKER • GEOFFREY BEEVERS
DOCTOR WHO
JAGO & LITEFOOT
INVESTIGATORS OF INFERNAL INCIDENTS
SERIES ELEVEN

Of all the *Doctor Who* spin-offs curated by Big Finish, *Jago & Litefoot* is perhaps the easiest fit for the audio medium. Two parts drawing room comedy to one part action thriller, its witty scripts are a gift to any actor, from theatrical impresario Henry Gordon Jago's famously florid circumlocutory promulgations to a whole supporting cast of gorblimey cockney coppers, barmaids and dollymops. For a purported sci-fi show, *Doctor Who* has always had one foot in the music hall: *Jago & Litefoot* just pulls the other foot in *as well*.

Jago & Son, the opening instalment of this hugely enjoyable eleventh run, is a devilish business, and no mistake. A spirited tale of Satanic worship in the catacombs beneath London, it also presents Henry with a long-lost son and heir, who arrives on our hero's doorstep after his mother is kidnapped. By bounders, naturally.

Matthew Sweet's *Maurice* signals a shift into more surrealist, Grand Guignol territory, in which doughty pathologist Litefoot finds himself trapped inside Aloysius Bertrand's disturbing prose poem *Gaspard de la Nuit*. It's the work, says Litefoot, of a madman: "Insects with human faces, a dwarf who bites people in the neck, lepers, rats, and the moon reaching down to pull out your tongue." Eeek.

His companion in this nightmare is one Maurice Ravel, the French composer who translated Bertrand's dark fantasy into a famously tricky piano suite. It's exactly the sort of scholarly fare you'd expect from Dr Sweet, who also projects his erudition onto this series' main, very familiar antagonist. He may be a rotting cadaver forced to skulk in the London shadows but, as played by the silkily sinister Geoffrey Beevers, the Master is also the very model of a Victorian gentleman, and all the more terrifying for it.

The Woman in White is another celebrity historical, featuring both a young Bram Stoker and the distinguished actor-manager Henry Irving, uproariously brought to life by Edward de Souza with what sounds like a mouthful of cotton wool. Simon Barnard and Paul Morris' story is a broad comedy in which characters with names like Dame Wilhelmina Gussett are afflicted by a mysterious theatrical curse, while there's an unfortunate sticky end for one August Augustus. Jago is having a trying day, too, after he falls down a hole, is ravaged by an actress and ruins his trousers. It's really quite a hoot.

Justin Richards' series finale *Masterpiece* sees the eponymous decaying renegade laying one of his famously complicated traps for the Doctor, using Jago and Litefoot as bait. Actually, as the Master's schemes go, this one is on the more plausible side – even if it is literally all done with mirrors. Colin Baker's Doctor, meanwhile, gets to make a proper hero's entrance, by way of a terrific in-joke at his old enemy's expense.

Nearly a dozen box sets in, *Jago & Litefoot*'s rambunctious charm offensive shows no sign of wearing thin, while Christopher Benjamin and Trevor Baxter inhabit their roles so completely, they're the very definition of irreplaceable. Given that Big Finish has lately had success in recasting such titans as Patrick Troughton and Jon Pertwee, that's really saying something. **PAUL KIRKLEY**

WRITTEN BY Nigel Fairs, Matthew Sweet, Simon Barnard & Paul Morris, Justin Richards

STARRING

Christopher Benjamin	Jago
Trevor Baxter	Litefoot
Geoffrey Beevers	The Master
Ellie Higson	Lisa Bowerman

AUDIO DRAMA

BIG FINISH
RRP each £10.99 (CD), £8.99 (download)

The Paradox Planet & Legacy of Death

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD in
THE PARADOX PLANET
by JONATHAN MORRIS
LEGACY OF DEATH
by JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

The Paradox Planet and *Legacy of Death* by Jonathan Morris are parts one and two of the epic story of a world engaged in a bitter war with itself – Aoris, a planet whose past is at war with its future. Soldiers from the future mount raids on the past, stealing resources and endangered wildlife. Their ancestors retaliate by leaving lethal traps for them in the future.

In *The Paradox Planet*, the Doctor finds himself embroiled in the conflict when the TARDIS collides with a Time Tank in the vortex. Romana is taken prisoner and they're split up across time zones.

Legacy of Death then gloriously turns everything on its head. The bouncing between eras of the first half turns into outright time tennis, with hidden doomsday weapons, spies, and diving Time Galleons thrown into the mix. Plot threads zing off in all sorts of directions, and idealists reveal themselves as fanatics. Cause and effect are having a big night out, and using a planet as a handbag to dance around.

The regulars flourish with such strong material to play with. Lalla Ward is on marvellously withering form as Romana browbeats and belittles her captors. John Leeson is never better, in what could be K9's finest hour. Best of all, Tom Baker is absolutely at his most Fourth Doctor-ish. He plays bad violin, he booms, charms, rages, quips, and delivers commanding lectures on changing history. Tom strikes a perfect balance between very important and completely at ease. He's indomitable.

The guest cast features some marvellous turns from familiar *Who* faces, with Tom Chadbon and Simon Rouse representing both sides of the conflict. Chadbon's nutty professor is lovely, but it's Rouse who really walks off with it – giving a fantastic, layered performance that makes you wonder why on earth he's not a huge star.

Jonny Morris' super-tight scripts are bold, bonkers, and very, very clever. The whole saga channels Douglas Adams in all the right ways, with big ideas and a big heart, with Adams' passion for conservation present and correct among all the complex sci-fi notions. This is one of *Doctor Who*'s best-ever uses of time travel. And one of the best things about a clever tale of time travel is the excuse to listen again, and again. **MARTIN RUDDOCK**

WRITTEN BY Jonathan Morris

STARRING

Tom Baker	The Doctor
Lalla Ward	Romana
John Leeson	K9/Machina
Simon Rouse	Drang
Tom Chadbon	Embery
Paul Panting	Fyrax
Emma Campbell-Jones	Shola
Laura Rees	Tyrus
Bryan Pilkington	Lostar
Jane Slavin	Medea
John Banks	Valchak

AUDIO DRAMA

BIG FINISH
£2.99 (download)

Lost and Found

DOCTOR WHO
SHORT TRIPS

Lost and Found is a Polly story, set early in her TARDIS travels. As she arrives with the Second Doctor and Ben in post-war London, it turns out that they've arrived on the same day that her six-year-old self visited Henriks department store with her mother, and lost her beloved stuffed bear. Both Pollys meet, as they search for the same bear...

It's a marvellous piece of whimsy featuring sentient baked beans, people frozen in time in the food hall, and shelves of missing toys.

Anneke Wills paints a vivid picture through her narration, and sensitively playing Polly as both adult and child. She does a surprisingly good job of evoking Michael Craze's gruff cockney tones, and gives us a well-judged Second Doctor, capturing a lot of his spirit.

Lost and Found has an undercurrent of sadness and loss, conveyed well through Wills' reading. Penelope Faith's tale is mature in tone, but has the feel of a classic children's short story, with some marvellous descriptive passages sketching in the post-war setting. This is basically *Doctor Who* as a bedtime story, and it's quite magical. **MARTIN RUDDOCK**

WRITTEN BY Penelope Faith
FEATURING The Second Doctor, Ben and Polly
READ BY Anneke Wills

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

A Life of Crime

DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY, BONNIE LANGFORD AND SOPHIE ALDRED in
A LIFE OF CRIME
by MATT FITTON
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Forget *Captain America: Civil War* and Batman and Superman knocking lumps out of each other – the only team-up that *really* matters this summer is the Doctor, Ace and Doughnut joining forces for a new trilogy of adventures, 29 years after parting company in a galactic freezer centre.

The venue for this reunion is Ricosta, a 'Costa del Crime' planet where 'Doughnut' – that's Melanie to everyone but Ace – finds herself in a tight spot with some local crims, having being left in the lurch by the shifty space pirate she threw her lot in with, post-TARDIS.

"It's been a strange time – a girl from Pease Pottage travelling the universe with a ne'er do well like Sabalom Glitz," admits Mel, articulating what many felt about her sudden departure, hastily sketched out on some napkins in the BBC canteen by writer Ian Briggs and script editor Andrew Cartmel.

It's hard not to speculate about the exact nature of her and Glitz's relationship. Did they, for example, have separate quarters on the *Nosferatu*? Writer Matt Fitton isn't saying here, although he does reveal that Little Miss Carrot Curls (the script's words, not ours) spruced up the ship with some pot plants, while picking up some fairly bad habits – safe-cracking among them – in return.

Typically, the Seventh Doctor and Ace are already up to their necks in trouble when the listener arrives – to the extent that the Doctor appears to have regenerated into a woman called Gloria. "Even I can't make beige and paisley look good," laments the remodelled Time Lord, played by *Holby City*'s Ginny Holder.

WRITTEN BY Matt Fitton

STARRING

Sylvester McCoy	The Seventh Doctor
Bonnie Langford	Mel
Sophie Aldred	Ace
Ginny Holder	Gloria
Des McAleer	Lefty Lonnigan
Stephen Hagan	Nathan Later
Harry Myers	Atomon
John Banks	Mayor

When Mel finally comes face-to-face with the funny little fellow proper, they discuss their conscious uncoupling in rather moving terms, before the Doctor admonishes her for falling in with the wrong crowd: "We're all of us made of dust and made of stars. You decide which one you reach for."

Fitton's script is a busy, blustery affair, its supporting cast of villains and confidence tricksters finding room for a corrupt raccoon mayor with more than a passing resemblance to the mascot of a certain price comparison website. Think *The Happiness Patrol* turned up to 11, mixed with the comic-book aesthetic of a *2000 AD* strip.

The heist caper hi-jinx and rampaging monster stuff are really just window dressing, though, for the real business of getting the old band back together. "Days like crazy paving," says Mel, quoting from those BBC napkins. "I never thought I'd get to walk down that road again."

Doesn't she know? At Big Finish, the road is always open. **PAUL KIRKLEY**

> **'The Seventh Doctor appears to have regenerated into a woman called Gloria...'**

AUDIO DRAMA

BIG FINISH
RRP £25 (CD), £20 (download)

The Companion Chronicles:
The Second Doctor Volume 1

The four stories in this box set are essentially plays in miniature, with the cast sharing narration duties and other parts as well as their familiar roles.

The Mouthless Dead by John Pritchard is a strong opener, featuring Ben, Polly, and a younger, more superstitious Jamie in a creepy, atmospheric ghost story. As the TARDIS crashes into a steam train by a railway signal house, in England, 1920, they find themselves faced with nightmare visions of dead soldiers as a train approaches, carrying the body of the Unknown Warrior to his final resting place at Westminster Abbey. It's a sober meditation on the price of war and those left behind, but has a happy ending of sorts.

The Story of Extinction, by Ian Atkins places the Doctor, Jamie, and Victoria in a story that's ostensibly about the idyllic world Amyrndaa and the menace posed by deadly living paper – but is really about Jamie and Victoria's friendship, and how he blossoms as she teaches him to read. Frazer Hines and Deborah Watling carry the action, and the story does them both credit. The framing device of Jamie learning the written word pays off in a touching conclusion that also gives an older Victoria a bit of closure on her travels.

WRITTEN BY John Pritchard, Ian Atkins, David Bartlett, Rob Nisbet

STARRING

Frazer Hines	Jamie/The Doctor
Anneke Wills	Polly
Elliot Chapman	Ben
Deborah Watling	Victoria
Wendy Padbury	Zoe

The Integral, by David Bartlett deals with Jamie's prejudice against alien 'beasties', who he's only ever known to be hostile. His extreme views bring him into conflict with the more enlightened, liberal Zoe. These preconceptions are challenged when the TARDIS crew meets the Integral, specialists in pacification at a base under siege with a difference. Bartlett's story cleverly plays with the opposing viewpoints of Jamie and Zoe, and the effects of violent video games.

The Edge by Rob Nisbet concludes the set and places Jamie centre-stage, as he uses all of his ingenuity to rescue the Doctor and Zoe from slavery at the hands of some very posh drug-pushers. It's Jamie's show, about him, and told from his viewpoint.

Some excellent performances, solid direction from Lisa Bowerman, and strong music by Benji Clifford bring four thoughtful tales to life – but this box set belongs to Frazer Hines, who might have been playing Jamie for 50 years, but doesn't sound a day older. **MARTIN RUDDOCK**

DOCTOR WHO
BRAND NEW ADVENTURES
THE SECOND DOCTOR
VOLUME ONE
THE COMPANION CHRONICLES

DVD

REELTIME PICTURES
RRP £10 (DVD), £5 (download), £3 (stream)

Daphne Ashbrook in the UK

Daphne Ashbrook in the UK was first released at a time when Daphne Ashbrook being in the UK was an uncommon thing. That's way less rare now, but this 2004 documentary is a valued record of a time when gabbing about *Doctor Who* and coming face-to-face with its army of autograph-hungry fans was new and thrilling thing to her.

The *Doctor Who* TV Movie, in which she played flame-haired surgeon and controversial Doctor-snogger Dr Grace Holloway, was only eight years old at this point, and this trip to Blighty – her first as a *Who* luminary – has her hooking up with Paul McGann for the first time since that Vancouver shoot in February 1996. Regrettably, the camera isn't there to catch the first reunion bunny hug, but catches up with them lolling about on the Big Finish sofa, during the recording of audio drama *The Next Life*. Its writers, Alan Barnes and Gary Russell, are also here, leaning on each other's backs like a Matthew McConaughey romcom poster, to explain that sadly it was never on the cards that they could bring Grace into audio *Doctor Who* (the TV Movie's Matthew Jacobs owns the rights to that character), so Daphne was instead cast as the mysterious Perfection.

Daphne Ashbrook really has only one story and a month's worth of filming to talk about. She'd never even heard of *Doctor Who* before her audition and seems sweetly bamboozled by all the hoopla and craziness around it. Still, it's an engaging yak chat, mainly because Ashbrook is so damned enthusiastic and lovely, and framing her alongside so many UK landmarks makes a nice change from some beige backstage wall. And although the main feature is perhaps understandably almost entirely *Doctor Who*-focused, a second lengthy interview included here, conducted on stage by former **DWM** editor, Gary Russell, is blessedly more wide-ranging.

In the years since 2004, Daphne has recorded more audio plays, written an autobiography and drected a short film. Maybe it's time for a follow-up... **STEVE O'BRIEN**

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HUNTERS OF THE BURNING STONE
THE CRUEL SEA
THE BLOOD OF AZRAEL
THE GOOD SOLDIER
THE EYE OF TORMENT

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PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest CD, DVDs and books!

Crossword

Do you know your Tensa from the Tenza? Then why not have a go at this knotty puzzle?

WIN! EVENING'S EMPIRE COMIC!

The Doctor and Ace continue their adventures in time and space in these collected comics taken from the pages of this very magazine.

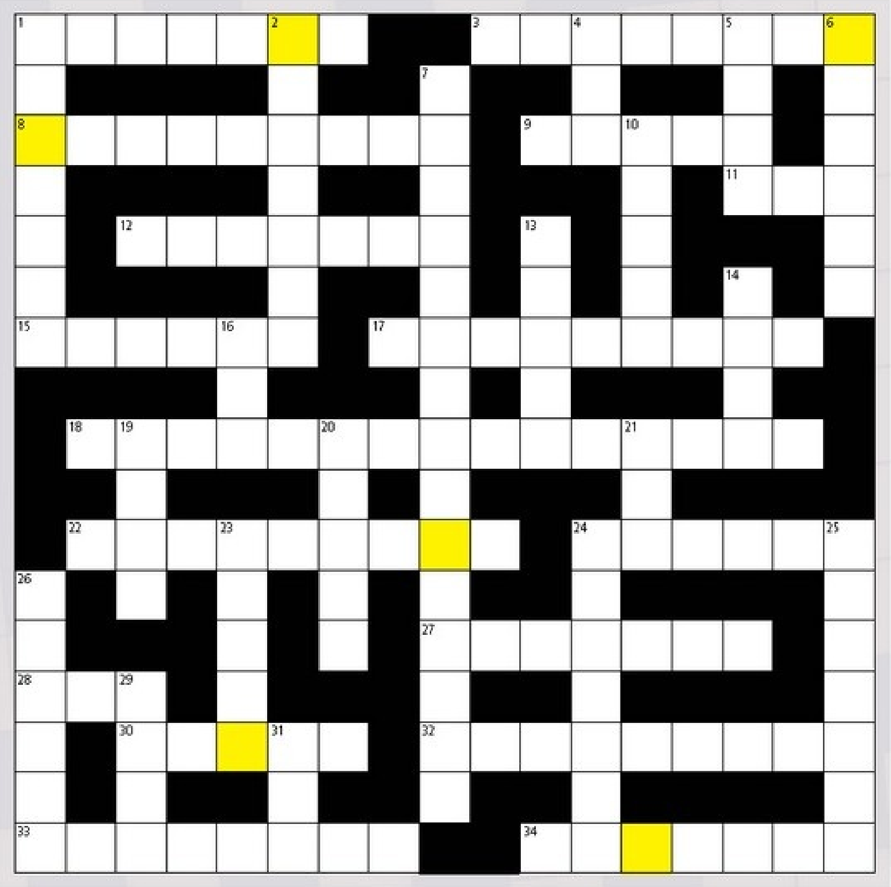
This collection includes seven tales: *Evening's Empire, The Grief, Ravens* by Andrew Cartmel, *Memorial, Cat Litter, Conflict of Interests*, and the text story *Living in the Past*.

Also included in this volume is an in-depth commentary section where the comics creators reveal the secrets behind the stories.

Evening's Empire is published by Panini Comics and is available now, priced £13.99.

BBC
DOCTOR WHO
EVENING'S EMPIRE

We've got **FIVE** copies of the book to give away to readers who can rearrange the letters in the yellow squares of the prize crossword to form the name of a Silurian. See the facing page for details on how to enter.



ACROSS

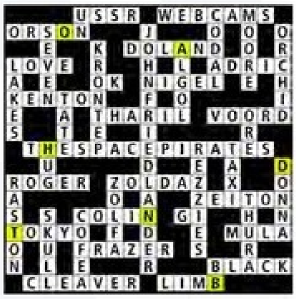
1 Country in which Salamander staged volcanic activity (7)
3 Mayan princess abducted by Monarch (8)
8 Perfume endorsed by Amy Pond (9)
9 A woman of rare guile and devilish cunning (5)
11 A representative from the Galatron Mining Corporation (3)
12 A devout follower of the god Logar (7)
15 Michael ______ – played Mergrave (6)
17 Castrovalva's librarian (9)
18 One of the Doctor's companions (8,7)
22 Location that was used for the planet Sarn (9)
24 One of Captain Scott's troopers (6)
27 Lady Wessex – character played by June Brown (7)
28 The Gelth are made of this (3)
30 Susan's was injured on more than one occasion (5)
32 Director of *The Eleventh Hour* and *The Time of Angels* (4,5)
33 The Drone (3,5)
34 Pawns of the Great Intelligence (7)

DOWN

1 Man with hovercraft zapped by Lupton (7)
2 (and 14 Down) Actor played by Michael Robbins (7,4)
4 Brother of one of the Doctor's companions (3)
5 Stotz was supplying Sharaz Jek with these (4)
6 Anthony ______ – actor who played the Master (6)
7 Advice that the Fifth Doctor gave to one of his companions (5,5,5)
10 Doctor ______ – alias adopted by the Twelfth Doctor (5)
13 Brother of one of the Doctor's companions (5)
14 See 2 Down
16 City the Eleventh Doctor was aiming for when he landed in Cwmtaff (3)
19 Sports ground where the TARDIS landed while being pursued by the Daleks (4)
20 Café owner whose wife would have twins according to the Doctor (5)
21 Sonic device used by Miss Foster (3)
23 The Pirate Planet (5)
24 Marcus ______ – archaeologist who was possessed by Sutekh (7)
25 One of the monks at Detsen (7)
26 Achilles thought the Doctor was Zeus disguised as one of these (6)
29 A Dalek emerged from under it in *The Chase* (4)
31 Production code of *The Sea Devils* (1,1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: **HANDBOT**

WIN! THE UNBOUND UNIVERSE CDs!

DOCTOR WHO
BIG FINISH
DOCTOR WHO
Bernice Summerfield
VOLUME THREE: THE UNBOUND UNIVERSE

The adventures of Professor Bernice Summerfield, continue in *The Unbound Universe*, a box set of four full-cast stories starring Lisa Bowerman as Benny, David Warner as the Doctor and Sam Kisgart as the Master.

In *The Library in the Body* by James Goss, reality is dying and knowledge is the only thing left of value – but the Kareem have come to destroy it.

In *Planet X* by Guy Adams, Bernice and the Doctor land on a planet so dull that no-one ever bothered naming it, but something interesting is finally about to happen.

Una McCormack's *The Very Dark Thing* is set on Tramatz – an idyllic world where the rivers hum, unicorns prance through the emerald forests... and, at the very corner of your eye, there is a horrible secret.

Finally, in *The Emporium at the End* by Emma Reeves, the universe is dying and 'The Emporium at the End' is having a closing-down sale.

The New Adventures of Bernice Summerfield Vol 3: The Unbound Universe is available now from Big Finish, priced £20 on CD or to download. We've got **FIVE** CD box sets to give away to readers who can answer this question:

Which TV *Doctor Who* story guest-starred David Warner?

A *Cold War*
B *Cold Feet*
C *Cold Finger*

WIN! THE INVASION OF TIME CDs!

BBC
DOCTOR WHO
AND THE INVASION OF TIME
TERRANCE DICKS

John Leeson, who provides the voice for K9, reads Terrance Dicks' novelisation of the classic Fourth Doctor TV adventure by David Agnew (a pseudonym for Graham Williams and Anthony Read), first published by Target Books in 1980. This unabridged reading is enhanced with sound design by Simon Power.

The Doctor returns to Gallifrey to claim his title as President of the Time Lords. But his companion, Leela, senses that something is wrong. The Doctor has been behaving very strangely – even more so than usual! Has he betrayed his home planet to alien invaders? Or has he another, secret plan?

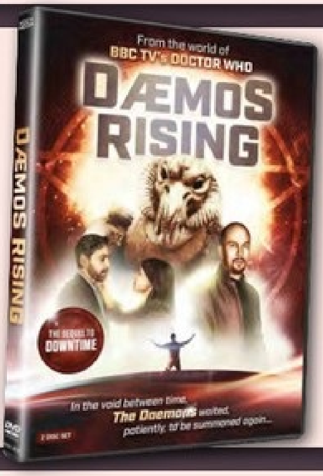
This groundbreaking adventure was the thrilling finale to the 1977-78 series of *Doctor Who*, and revealed more of Gallifrey than ever seen before. It also featured an unprecedented exploration of the extraordinary interior of the TARDIS.

The talking book of *The Invasion of Time* is available now from BBC Audio as a CD set, RRP £20. We've got **FIVE** copies to give away to readers who are able to correctly answer the following question:

What is the name of the Guard Commander of Gallifrey in *The Invasion of Time*?

A Andred
B Andrew
C Andrex

WIN! DÆMOS RISING DVD!


From the world of BBC TV's DOCTOR WHO
DÆMOS RISING
DÆMOS RISING
THE SEQUEL TO DOWNTIME
In the void between time, The Daemons waited patiently, to be summoned again...
2 DISC SET

Dæmos Rising – an independent production produced by Keith Barnfather in 2004 – is a direct sequel to Reeltime Pictures' 1995 release *Downtime*, and is inspired by events in the classic 1971 *Doctor Who* serial, *The Dæmons*.

When Kate Lethbridge-Stewart responds to a message from ex-military operative Douglas Cavendish, she has no idea what she is getting herself into. Arriving at Cavendish's country retreat, she finds herself caught up in ancient rituals and demonic power. Summoned from its resting place by a tyranny from the future, a Dæmon is set to return to Earth...

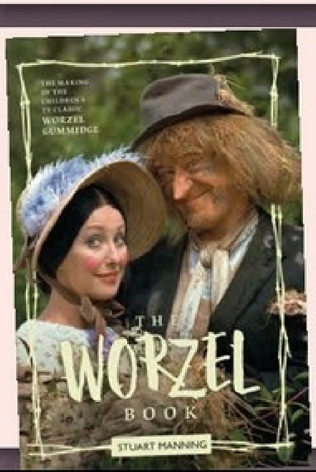
Dæmos Rising is finally making its DVD début. This two-disc collectors' edition includes a behind-the-scenes feature; cast and crew interviews; *Guy Leopold Speaks!*; *Creature Feature*; *Making Music*; *Kents Cavern*, *Retrospective*; and a slide show.

Dæmos Rising is out to buy now from Reeltime Pictures, priced £10, and is also available as a download. We have **FIVE** copies of the DVD to give away to readers who can correctly answer the following question:

In 1971's *The Dæmons*, where was Azal's spaceship located?

A Devil's End
B Land's End
C Rear End

WIN! THE WORZEL BOOK!



Five years after Jon Pertwee left *Doctor Who*, he found success once more as one of children's television's most unusual personalities. His portrayal of the scarecrow Worzel Gummidge, which began on ITV in 1979, won him a new generation of viewers and would become one of his most enduring characters.

The Worzel Book, written by Stuart Manning, traces the journey of Scatterbrook's scarecrow, from the days of early radio and the novels of Barbara Euphan Todd, through to Pertwee's hit television series and its eventual resurrection in the 1980s in New Zealand.

The book relates the previously untold behind-the-scenes story of *Worzel Gummidge* and features new interviews with cast and crew, including Una Stubbs, Geoffrey Bayldon, Jeremy Austin, Barbara Windsor and Lorraine Chase. It's illustrated with more than 300 photographs, and includes a foreword by Mark Gatiss.

The Worzel Book is available now from Miwk Publishing, priced £19.99. We've got **FIVE** copies to give away to lucky readers who can answer this:

Aside from Jon Perwee, which other *Doctor Who* star regularly appeared in *Worzel Gummidge*?

A Bernard Cribbins
B Billie Piper
C K9

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 25 August and close at midnight on Wednesday 21 September 2016. Entrants must be resident in the UK. One entry per person. Entrants must be resident in the UK. The competitions are not open to employees of Doctor Who Magazine or the printers, or anyone else connected with DWM, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMA **BIG FINISH**
RRP £25 (CD), £20 (download)

Philip Hinchcliffe Presents: The Genesis Chamber

RELEASED 30 SEPTEMBER

IN A NUTSHELL: The Doctor and Leela have unknowingly become embroiled in a web of deceit. A trap has been laid across time, and they have no possible means of escape...

Philip Hinchcliffe was *Doctor Who*'s producer from 1975 to 1977, overseeing Tom Baker's first three seasons as the Doctor. In 2014, he came up with two new stories for Tom, developed into audio dramas by Marc Platt and released as *Philip Hinchcliffe Presents*.

"We'd always wanted to do more," enthuses producer David Richardson. "Philip floated the idea that's at the core of *The Genesis Chamber* way back when we recording the first ones, so it's had an unusually long gestation period – and I think all that time that's been invested in it has really been worth it. Louise Jameson [who plays Leela] said it was one of her favourite scripts *ever*, and I would probably agree with her – there's so much detail and character and depth."

As before, Marc has brought Philip's ideas to fruition.

"Philip's outline specified the basic story situation at the start, the main characters, the location, and the general tone," Marc recalls, "but this time round, he hadn't hard-plotted the actual story – that's been up to me. It's like being given a stash of high-class ingredients and asked to come up with dinner!

Ahhh, it's Jon Culshaw!

"The story is set away from Earth," he explains, "in a human colony on an alien world. It's meant to be an ideal community, but inevitably, paradise never lasts. The settlers have split into two antagonistic factions – one cosseted in their domed city, while the breakaway group struggles to survive in the alien wilderness outside. But there's also a third sinister power that threatens them all."

Jon Culshaw leads the story's guest cast as DeRosa Janz. "There are echoes of Count Dooku – Christopher Lee's character in *Star Wars* – with his simmering impatience," Jon observes. "He's the type of character who is always trying to speak very politely, but there's a volatility there, and you think that they could blow their top at any moment. The more the Doctor deals with him, the more you can sense his patience running out. He's written in a beautifully evil way, but with a sort of gentlemanliness."

"Although this story is a mix of our ideas, it's certainly still recognisable as a Hinchcliffe-style story," says Marc, "but there's plenty that's new as well. We were determined to make the world grounded and real. If there are hints of *The Face of Evil* and *The Robots of Death* [both 1977], that's more in style than actual story ideas. What's great is that the six episodes have allowed us to play the characters off against each other and to delve deeper into a new alien world than we could have done in Philip's TV era."

"One of the real strengths of Philip's time on *Doctor Who* was that each character would have a story," adds David. "That's what's very clear in *The Genesis Chamber* – each of the characters has a journey, and for some of them, it's a really harsh and revealing and dramatic one. It's not about the monsters as much as it's about characters in a monstrous situation..."

DAN TOSTEVIN

Philip Hinchcliffe with his stars, Tom Baker and Louise Jameson.

AUDIO DRAMA

BIG FINISH
RRP £20 (CD and download)

The War Doctor Vol 3: Agents of Chaos

RELEASED 30 SEPTEMBER

IN A NUTSHELL: The Time War between Daleks and Time Lords rages across the history of the cosmos. When Earth comes under threat, the War Doctor is drawn into the schemes of Gallifrey's Cardinal Ollistra once again.

Sir John Hurt returns as the War Doctor for another trio of audio adventures.

"For the third volume, we said to the writers, 'Let's come up with war stories'," explains script editor Matt Fitton. "'What war stories can we adapt or echo?' David Llewellyn came up with an idea he called 'Tinker, Tailor, Time Lord, Spy' – a Cold War, 1960s Berlin setting, with spies – which became *The Shadow Vortex*. For *The Eternity Cage*, we talked to Andrew Smith about doing *Where Eagles Dare* – a rescue behind enemy lines. And in *Eye of Harmony*, Ken Bentley has done a *Das Boot* kind of story, with a TARDIS under siege, trapped in the vortex."

"1961 Berlin is a good place for the War Doctor to be," says David Llewellyn. "Tempers are very frayed, the possibility of war is imminent, and he can be a bit grumpy with humanity. Obviously *all* the Doctors get angry with humans at various points, but he's going to be a little bit aggressive towards them from the get-go. But it was a visual thing – I was picturing John Hurt in his costume, and he'd look cool in Berlin. Then I had the image of Daleks in front of the Brandenburg Gate, and thought, 'Yes, that's what I want to see!'"

"I'm a huge Alistair MacLean fan – *Where Eagles Dare* might have been the first full-length novel I ever read," recalls Andrew Smith. "We've got the mountaintop fortress, and the scene in the bar, but there isn't much in *The Eternity Cage* to make people think, 'This relies on *Where Eagles Dare*.' At one point, I had a Richard Burton line in there,

> **"We said to the writers, 'Let's come up with war stories... what war stories can we adapt or echo?'"**
>
> **MATT FITTON** SCRIPT EDITOR

but I took it out – it was a bit too on-the-nose!" Andrew's episode introduces Kalan, played by *Last Tango in Halifax* star Josh Bolt.

"He's born on the planet of Rovidia, and his dad died when he was young," Josh explains. "He's not unintelligent, but he's got this really funny way of speaking – he refers to the Doctor as 'Greybeard', and Sontarans are 'Moonheads'. He follows the Doctor round, and gets thrown into his adventure."

In previous audios, the War Doctor has resisted companions, but Kalan sticks around.

"There's a bit of a father-son thing going on between them," notes director Nicholas Briggs. "The War Doctor is quite a grizzled, embittered person, and what we're exploring here is how the influence of a worthy and brave young man, who overcomes his fears and does the right thing, can slightly soften the War Doctor, and make him less harsh. You do really see his emotions and feelings in his relationship with Kalan."

"In *Eye of Harmony*, Kalan's sort of the action man," Josh reveals. "He tries to pick up a gun and help the War Doctor. What's really lovely about that episode particularly is that it's so self-contained for *Doctor Who*. Normally, you find yourself on some weird planet, whereas this is four characters stuck in the lower levels of a Battle TARDIS..." **DAN TOSTEVIN**

Jacqueline Pearce and John Hurt star in *Agents of Chaos*.

AUDIO DRAMA

BIG FINISH

RRP £14.99 (CD), £12.99 (download)

Maker of Demons

RELEASED 30 SEPTEMBER

IN A NUTSHELL: **When the TARDIS makes a return to the planet Prosper, the Doctor, Mel and Ace find brutal monsters and a war zone – and it's all the Doctor's fault!**

The makers of Demons!

Back in July, the Seventh Doctor's companion Melanie returned to the TARDIS, rejoining him and Ace. And for the last in their current run of audio dramas, the past is coming back to haunt them...

"I tried to make it along the lines of the *Star Trek* episode *A Piece of the Action*," explains writer Matthew J Elliott, "with the idea that the Doctor had accidentally left behind the book on the Roundheads and Cavaliers that he'd had in the Mark Gatiss novel *The Roundheads* [1997], and that a society had then been based around that – but that wasn't working. It was [script editor] Alan Barnes who suggested something about *The Tempest*, and then I really ran with that idea, and then made that the basis of their society."

In its final form, *Maker of Demons* acts as a sequel to a previously unknown adventure, which we glimpse in flashback.

"It's a story that took place very early on for the Seventh Doctor, recently after he regenerated," Matthew reveals, "so he's still mixing up his words, and getting famous phrases confused. He has assisted a ship of human colonists, who were heading for the planet Dido. They've run into difficulties, and the Doctor has found an unnamed world for them to land on, not realising that there is already a race there who happen to be living on top of an energy source. The Doctor is able to bring about a truce, and an arrangement for this material, which is named in his honour: Doctorium. And the planet itself is named Prosper, because of the hope he seems to have brought about. Then, of course, the story then brings us up to date, with the Doctor and Mel – and now Ace – returning to the planet 100 years later, to discover that a terrible mistake was made."

The original inhabitants of Prosper are the mole-like Mogera.

"They were once not entirely dissimilar, according to Mel, to Moley in *The Wind in the Willows*," chuckles Matthew, "but now, they have turned into these armour-clad orcs on steroids, with enormous gnashers, and claws like Wolverine. We had really incredible voice actors, who were doing these wonderful slobbering noises – I was fortunate enough to be in the studio, and the amount of licking that goes into the noise is very unsettling! Now, it seems as if it's the end of the human race on Prosper – and it's entirely the Doctor's fault."

That's where the title comes in.

"We create our own demons," says Matthew. "We've seen instances of that happening politically and militarily in our own world, in the last few years, where we have, through our actions on the world stage, ended up creating bigger and worse monsters than the ones we were originally fighting. And that is something that's happening in this particular story; the Doctor is the maker of demons.

"But it's also about who's really in command. Who is making the big decisions? And what really constitutes a monster...?" **DAN TOSTEVIN**

All information correct at the time of going to press.

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

SEPTEMBER

THURSDAY 1

TALKING BOOK

- ***The Invasion of Time*** [Fourth Doctor] by Terrance Dicks, read by John Leeson. BBC Audio, £20 (CD)

AUDIO READING

- ***Torchwood Tales*** by various. Collection of ten previously released audio originals. BBC Audio, £40 (CD)

BOOK

- ***Choose the Future: Terror Moon*** BBC Children's Books, £6.99

DOCTOR WHO
CHOOSE THE FUTURE
TERROR MOON
TREVOR BAXENDALE

WEDNESDAY 7

BOOK - PARTWORK

- ***Doctor Who: The Complete History*** **Issue 27** Panini, £9.99

THURSDAY 15

MAGAZINE

- ***Doctor Who Adventures*** **Issue 19** Panini, £3.99

MONDAY 19

BLU-RAY

- ***Doctor Who: The Movie*** BBC £19.99

WEDNESDAY 21

BOOK - PARTWORK

- ***Doctor Who: The Complete History*** **Issue 28** Panini, £9.99

THURSDAY 22

MAGAZINE

- **DWM Issue 504** Panini, £4.99

BOOK

- ***Whographica*** by Steven O'Brien, Simon Guerrier, illustrated by Ben Morris. BBC Books, £16.99

FRIDAY 30

AUDIO DRAMAS

- ***Maker of Demons*** [Seventh Doctor] by Matthew J Elliott. Big Finish, £14.99 (CD), £12.99 (download)
- ***Philip Hinchcliffe Presents: The Genesis Chamber*** [Fourth Doctor] adapted by Marc Platt. Big Finish, £25 (CD), £20 (download)
- ***The War Doctor Vol 3: Agents of Chaos*** by various. Big Finish, £20 (CD, download)
- ***The Age of Endurance*** [First Doctor] by Nick Wallace. Big Finish, £14.99 (CD), £10.99 (download)

AUDIO READING

- ***A Full Life*** [Fourth Doctor] by Joseph Lidster, read by Matthew Waterhouse. Big Finish, £2.99 (download only)

OCTOBER

WEDNESDAY 5

BOOK - PARTWORK

- ***Doctor Who: The Complete History*** **Issue 29** Panini, £9.99

THURSDAY 6

TALKING BOOK

- ***The Time Meddler*** [First Doctor] by Nigel Robinson, read by Peter Purves. BBC Audio, £20 (CD)

AUDIO READING

- ***Eleventh Doctor Tales*** by various. Collection of 14 previously released audio originals. BBC Audio, £35 (CD)

BOOKS

- ***A History of Humankind*** BBC Children's Books, £9.99
- ***Doctor Who: Twelve Doctors of Christmas*** BBC Children's Books, £12.99
- ***The Official Annual 2017*** BBC Children's Books, £7.99
- ***Time Lord Fairy Tales: Slipcase Edition*** BBC Children's Books, £20

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DOCTOR WHO
THE OFFICIAL
ANNUAL 2017

THURSDAY 13

MAGAZINE

- ***Doctor Who Adventures*** **Issue 20** Panini, £3.99

WEDNESDAY 19

BOOK - PARTWORK

- ***Doctor Who: The Complete History*** **Issue 30** Panini, £9.99

THURSDAY 20

MAGAZINE

- **DWM Issue 505** Panini, £5.99

AUDIO READING

BIG FINISH

RRP £2.99 (download)

A Full Life

RELEASED 30 SEPTEMBER

IN A NUTSHELL: The Doctor, Romana and Adric arrive on Veridis – a planet on which the dead come back…

Adric – the mathematical genius who travelled with the Fourth and Fifth Doctors – steps into the spotlight for Joseph Lidster's *A Full Life*, a reading performed in character by Matthew Waterhouse.

"As a piece of character writing for a *Doctor Who* companion, it's the best I've ever seen," Matthew declares. "It's just stunning. Joe has obviously read interviews with me, because lots of things that I've remarked on over the last 30 years make it into the story. It's beautiful, and fascinating to act."

"Adric is really quite brilliant, in many ways," says Joe, "but he's so socially awkward. He just messes things up all the time. He takes the wrong person's side, or he has an argument, or says something like, 'Can you pass the sodium chloride?' But I think what happens to many young, geeky, clever boys is that they grow up, and they learn to relax a bit more. They become more comfortable in their own skin. That's what I wanted to explore with Adric – and actually, when I then thought about it, he's basically got the same backstory as the Doctor."

"Adric flees his planet because he's bored," Matthew concurs. "He's important, he's got a future as an elite person on his planet, but he just thinks they're dull – so he does exactly what the Doctor did many years earlier, and goes to have adventures. Here, you get to see him looking back on his own youth, and on his memories, and on his continuing obsession with the Doctor."

"I especially wanted to capture that dynamic between the Fourth Doctor, Romana, and Adric while they were in E-Space," adds Joe. "Adric is so different to them, and so much younger than them. The Doctor and Romana have this amazing relationship, and Adric's come into it, and sometimes the three of them aren't getting on. Romana's not overly impressed that he's there! I was trying to look at all those little things and put it all into one story, and do something quite emotional and dramatic."

With its first-person narration and intense character focus, it's almost like a *Companion Chronicles* story.

"I love *The Companion Chronicles*," nods Joe, "but especially when there's a *reason* for the companion telling the story, and it's about the companion at the age that the actor is now, looking back and remembering. That's a lovely way of looking back and telling new stories for characters from the TV series."

But surely it would be hard to do that with Adric, given that he died as a teenager in 1982's *Earthshock*?

"I thought it would be a nice challenge to try to find a way," grins Joe. "People listening to it are going to realise, quite early on, that there's something wrong here. It's not about lots of twists and turns. It's more about the journey than about the plot, and there is a big tragic element through it…" **DAN TOSTEVIN**

Two of the original stars of *Doctor Who*, Carole Ann Ford and William Russell, return in *The Age of Endurance*.

> **"One of the many great things about the First Doctor is that he's an outright family man. He's Susan's grandfather."**
>
> **NICK WALLACE WRITER**

AUDIO READING

BIG FINISH

RRP £14.99 (CD), £10.99 (download)

The Age of Endurance

RELEASED 30 SEPTEMBER

IN A NUTSHELL: The TARDIS materialises on board a still and eerie spaceship in the middle of a war zone. The Doctor, Ian, Barbara and Susan find themselves locked in a desperate race for survival…

The Early Adventures – stories told in the style of the BBC's narrated soundtracks for missing episodes – are back for a new series, featuring the First Doctor.

"I pitched something that was very Terry Nation-esque," recalls Nick Wallace, writer of season première *The Age of Endurance*. "A world of crystalline forests and sonic weaponry, and a group of mercenaries in conflict with the inhabitants, who were Barbarella-style angels. That didn't really grab David [Richardson, producer], who said in response, 'What about World War Two submarines in space?' It's the kind of concept that's hard to argue against: close quarters, tension, character conflict. It also chimed with an idea I'd had for a *Doctor Who* book many years back: a suspense thriller taking part in a deadly, uncharted area of space. So the finished product is very much a distillation of the best from those three elements.

"In terms of mood, one of the things I was very conscious of was the episodic nature, and the way those initial *Doctor Who* storylines could be – but weren't always! – quite compartmentalised. So the opening episode has eeriness and mystery; the middle two are, in differing ways, games of cat-and-mouse suspense; and the final one shifts to full-blooded action and adventure to tie things up."

In last year's *Early Adventures*, Elliot Chapman played Second Doctor companion Ben Jackson, taking over from the late Michael Craze. *The Age of Endurance* brings us a new Barbara Wright…

"We hadn't originally planned to recast Barbara," reveals David Richardson, "but the fact that Elliot had been so good started nagging on my brain. Then Jemma Powell's name came up. She'd been so good in *An Adventure in Space and Time* [2013] playing Jacqueline Hill playing Barbara, so it was a no-brainer to approach her – and she's been great."

"*An Adventure in Space and Time* was one of my favourite jobs, so I was really happy when I could revive Barbara again," smiles Jemma. "I became very attached to her, and I did a lot of research, so I really missed her. When we did *An Adventure in Space and Time*, we were recreating scenes, so I tried to do all the same movements, I tried to make her voice exactly the same. With these being original stories, obviously I can't copy it, so I'm having to do my own interpretation. I've got all these notes on the script saying '*thet* rather than *that*', to get that very heightened 1960s RP – it's very specific, a very different way of talking. I just want to get it right."

The Age of Endurance tackles themes of family and responsibility. "In one word, it's [about] parenthood," Nick sums up. "One of the many great things about the First Doctor is that he's the only incarnation who's an outright family man. He's Susan's grandfather. He knows about maturity and responsibility firsthand. He understands what's driving the conflicts in this story, and how our children reflect the very best and worst of ourselves." **DAN TOSTEVIN**

AUDIO DRAMA

BBC AUDIO
RRP £20 (CD)

The Invasion of Time

RELEASED 1 SEPTEMBER

IN A NUTSHELL: The Doctor returns to Gallifrey to claim his title as President of the Time Lords. But something is very wrong. Has the Doctor betrayed his home planet to alien invaders?

In their 1978 serial *The Invasion of Time*, writers Graham Williams and Anthony Read (credited as 'David Agnew') took the Fourth Doctor back home to Gallifrey to claim presidency of the Time Lords.

"If Williams and Read had been scripting a *Doctor Who* movie, they'd have been hard- pressed to come up with anything more exciting, action packed, grandiose, and epic than *The Invasion of Time*," asserts Michael Stevens, range editor at BBC Audio. "It's *Doctor Who* writ large, with the first invasion of Gallifrey (gasp!), the Doctor apparently turned traitor (gasp!), Leela cast out into the wilderness (gasp!), the first appearance of a Time Lady (gasp!) – and not one but two sets of alien invaders, one of whom (double gasp!) turns out to be a familiar adversary. Into that you have the reappearance of Borusa, the grandeur of Time Lord society, lots of smashing K9 action, and a swimming pool inside the TARDIS!

"On the small screen, this made for a witty and entertaining end-of-season adventure, but its scale couldn't possibly be realised within the confines of a low budget TV production," he points out. "Terrance Dicks' novelisation, then, comes into its own because it's free of studio restrictions, and takes place in our mind's eye."

Read by John Leeson, who voiced K9 in the original TV episodes, that 1980 novelisation has been given new life as an audiobook.

"Simon Power's sound design lends suitable largesse to John Leeson's deft narration," Michael continues, "and John in turn runs the gamut of characterisations from the oddly behaving Doctor through to the marauding Sontarans, with terrific turns from the weaselly Kelner, wise Borusa, bewildered Andred – and, of course, K9 himself."

"John's readings are always a treat," enthuses Simon Power. "He really brings the characters to life. For K9, I try and add some quirky electronic blips and bleeps, but really it's all in his voice. It's a unique performance every time."

Recreating the invasion of the Doctor's home planet offered him some bigger opportunities.

"*The Invasion of Time* had all the usual pomp and ceremony associated with the Time Lord chancellors and life on Gallifrey," says Simon, "so there was certainly lots of opportunity for adding atmosphere, with the presidential office and the Panopticon chamber, and various anterooms that the Doctor and crew found themselves in. There was also a 'two for the price of one' threat from the Vardans and Commander Stor's Sontaran fleet, which gave me a chance to include some very big space fleet effects – especially in the opening sequence as the Vardans race towards Gallifrey – and lots of pitched battles with the Sontarans, who are always up for a scrap!

"There are also some great [Fourth Doctor] lines," he adds. "As he is being shot at by the Sontarans, he quips, 'Maybe I'm still too young for this sort of thing.' Classic!" **DAN TOSTEVIN**

BOOK

BBC BOOKS
RRP £16.99

Whographica

RELEASED 22 SEPTEMBER

IN A NUTSHELL: A feast of *Doctor Who* facts and figures, presented as infographics.

How many people have travelled in the TARDIS? Which Doctor is the tallest? And just how long would it take you to watch every single episode from start to finish? Enter *Whographica* – the book that takes 52 years of *Doctor Who* data and visualises it through bright, fun and dynamic infographics.

"*Doctor Who* is the perfect programme for the infographic treatment," says co-author Steve O'Brien. "There's just such a wealth of information to play with. And the time-travel element of the show allowed us to use graphics to make sense of some pretty complicated concepts, whether it be River Song's meetings with the Doctor or the sometimes knotty timeline of Sarah Jane."

From the First Doctor to the Twelfth, the book covers the entire history of the show in exhaustive, often comical detail. One graphic lists every single use of the sonic screwdriver. Another compiles every time the Doctor dropped a famous historical name. There's even one comparing how many times the Tenth Doctor wore his brown suit as opposed to his blue – and how often he had his hair spiked, as opposed to flattened. As fellow author Simon Guerrier says, it "took a huge amount of researching."

"The first thing I did was compile a massive spreadsheet of all 826 episodes, listing start and end times, episode length, number of viewers, whether there were Daleks in it... anything I could think of, to build up data that we could then work with. But a lot of it was about just thinking laterally. And watching lots of DVDs of old episodes... The strangest thing I researched was the height of Master actor Gordon Tipple (from the 1996 TV Movie). I ended up tracking him down and interviewing him for **DWM** [*see Issue 497 – Ed*]."

Not all of the data is fun and frivolous, though. Some of the infographics illustrate interesting trends, or illuminate long-existing problems.

"I think the most shocking is the chart showing roles for women on the production team over the years," says Simon. "We know there have been relatively few women writers and directors, but seeing that represented as a proportion of the overall number of episodes really brings it home."

The reason the data hits so hard is because every page is visually varied and exciting – ranging from bright, colourful pie charts to every episode the Daleks have featured in presented as a giant Dalek. It's the work of BBC Books illustrator Ben Morris, the man tasked with taking Steve and Simon's cold, hard data, and bringing it to life on the page.

"The design of the book was really important," Ben says. "I'm hoping that someone who might only have a passing interest in *Doctor Who* might pick *Whographica* up and find it interesting to look at... we needed a good mixture of very simple spreads alongside much more detailed ones. We worked really hard, over weekends and in evenings – I only took two days off in six months! It was exhausting, but well worth it." **STEPHEN KELLY**

BACK ON TV!

Catch some of these *Doctor Who* repeats airing in the UK this month...

On W

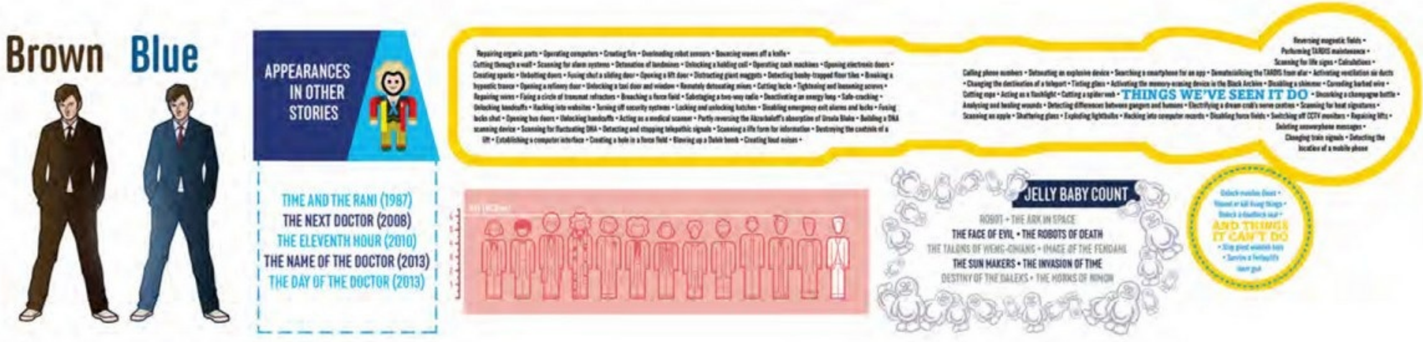
AUGUST

The Doctors Revisited: Matt Smith	Friday 26
The Doctors Revisited: David Tennant	Sunday 28

SEPTEMBER

The Doctors Revisited: Paul McGann, Christopher Eccleston	Saturday 3
The Doctors Revisited: David Tennant, Matt Smith	Sunday 4
Kill the Moon, Mummy on the Orient Express, Flatline, In the Forest of the Night	Sunday 4
The Curse of the Black Spot	Saturday 10
Rose, The End of the World, The Almost People, Dark Water, Death in Heaven, The Doctors Revisited: William Hartnell, A Night with the Stars: The Science of Doctor Who	Sunday 11
A Good Man Goes to War	Saturday 17
The Unquiet Dead, Aliens of London, World War Three, Dalek, A Night with the Stars: The Science of Doctor Who	Sunday 18
The Doctors Revisited: Patrick Troughton	Wednesday 21

All information correct at the time of going to press.


Brown
Blue
APPEARANCES IN OTHER STORIES
TIME AND THE RANI (1987)
THE NEXT DOCTOR (2008)
THE ELEVENTH HOUR (2010)
THE NAME OF THE DOCTOR (2013)
THE DAY OF THE DOCTOR (2013)
THINGS WE'VE SEEN IT DO
JELLY BABY COUNT
ROBOT • THE ARK IN SPACE
THE FACE OF EVIL • THE ROBOTS OF DEATH
THE TALONS OF WENG-CHIANG • IMAGE OF THE FENDAHL
THE SUN MAKERS • THE INVASION OF TIME
DESTINY OF THE DALEKS • THE HORNS OF NIMON
AND THINGS IT CAN'T DO

WOTCHA!

The page that has been enjoying two months of induced d-sleep in the delta wave augmentor.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#72

NYSSA'S TROUSERS

Just for a change, this month we're not going to mention *Black Orchid* once. Instead, let us begin by pondering another story from the same year. The TARDIS has touched down in the forests of Castrovalva, and Nyssa has sensibly decided to swap her wispy chiffon skirt for a practical pair of trousers. "There's a whole room full of clothes if you want to change," she suggests to Tegan, who bewilderingly declines the offer and decides to battle on through the undergrowth in her twin-set and heels.

It's a delicate matter, but not to beat about the Castrovalvan bush, one can't help wondering how smelly it must get aboard the TARDIS at around this time. Tegan remains stuck in her air hostess uniform for the whole season. Nyssa doesn't change again until *Snakedance*. Apart from brief spells in his vampire get-up and an Urbankan spacesuit, Adric never changes at all. The one exception to all this is the fancy dress ball in *Black Orchid* (I promised we wouldn't mention it once, and I was right – we've mentioned it twice now), during which it would be nice to think that Lady Cranleigh's long-suffering domestic staff take it upon themselves to give Adric's pyjamas a jolly good boil-wash. Tegan's delight at being allowed to keep her fancy dress costume at the end of the story raises the enticing possibility that she might decide to wear it again some time (it'd be ideal for running around those *Earthshock* caves), but no, it's straight back to the Air Australia uniform. Boring.

TARDIS fashion.

There's a peculiar moment later in *Earthshock* when Tegan decides to venture out of the TARDIS and into the corridors of the freighter. "You're not even dressed for it," objects Professor Kyle, to which Tegan replies, "Then lend me your overalls." Which she does. Tegan has hitherto braved everything from the tropical jungles of Deva Loka to the filthy streets of plague-ridden London in her stewardess uniform. Quite why she suddenly considers the same outfit unequal to the challenge of a perfectly clean spaceship is one of *Earthshock*'s intriguing mysteries, as is the fact that Professor Kyle's overalls are apparently the best available alternative. What has become of that "whole room full of clothes" where Nyssa picked up her slacks?

It's a funny thing, the TARDIS wardrobe. At times it's right next to the control room, and at others it's down a maze of corridors. Sometimes it appears to be a vast repository of outfits for every possible location in time and space, an intergalactic V&A Museum where Romana can find what everyone on Tara's wearing this year, and where Leela can apparently locate a brand new Sevateem ensemble in fetching chamois. The vanishing patch on the knee of Adric's ripped trousers suggests that he finds a replacement pair before *Warriors' Gate* – either that or Alzarian trousers heal as quickly as their owners. Stranger still, each and every time these outfits miraculously fit, as if the TARDIS can somehow warp space to make them just the right size. Perhaps the telepathic circuits get involved too: there are times when the companions dress appropriately before they even know what lies in store for them. Sarah alights on a suspiciously suitable dress for *Pyramids of Mars*, and perhaps it's a mischievous TARDIS that induces Rose to don a Union Jack T-shirt purely to set up a gag in *The Empty Child*. And is there any particular reason why Turlough has fortuitously decided to pop on a pair of Speedos in *Planet of Fire*?

Nyssa and Adric: whiffy.

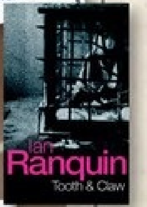
Yet at other times there's nothing at all remarkable about the TARDIS wardrobe: the First Doctor mends Susan's shoes, Barbara makes a new dress for Vicki, and Lieutenant Hugo Lang seriously can't find anything less appalling to wear than that horrible top. And, as we noted at the start, the wardrobe appears to close down altogether for much of the Davison era.

Here's my theory. With its long history of instability, the TARDIS wardrobe is dealt a hefty blow by all that room-deleting and architectural jiggery-pokery in *Castrovalva*. The final straw is Nyssa fetching those trousers. Zap! While our heroes are mucking about with Mergrave, the wardrobe deletes itself. No more changes of clothing for the Doctor and his friends, unless supplied by the likes of Madge Cranleigh and Professor Kyle. Not, that is, until *Arc of Infinity*, when Commander Maxil removes the ship's space-time element. Later in the same story a replacement is fitted, which reboots the TARDIS and, as a happy side-effect, miraculously restores the wardrobe, finally allowing Nyssa to change out of that skanky trouser-suit in the very next story.

IN A NUTSHELL: Well, it fits.

TOP TEN CRIME WRITERS

Henning Mandrel
The Faceless Ones



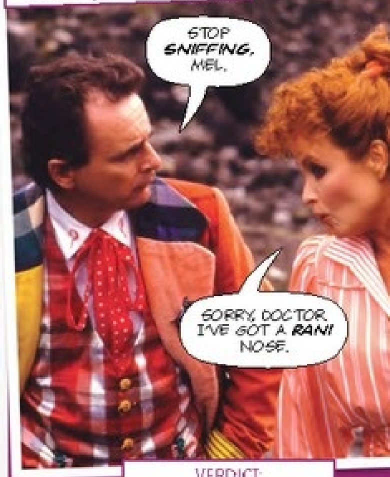
- ▲ IAN RANQUIN ▲
- ▼ RUTH ROUNDEL ▼
- ▲ AGGEDOR CHRISTIE ▲
- ▼ STIKE LARSSON ▼
- ▲ PATRICIA HIGH-BRAIN ▲
- ▲ NGAIO MARSHMAN ▲
- ▼ HENNING MANDREL ▼
- ▲ EDGAR ALLAN BOE ▲
- ▲ VAAGA LA PLANTE ▲
- ▲ SIR GUBBAGE CONAN DOYLE

Aggedor Christie
Mummy on the Orient Express

the Girl who Died
STIKE LARSSON

WHAT A LOAD OF RUBEISH

The presbyopic prof evaluates the worst jokes in the cosmos.



STOP SNIFFING, MEL.
SORRY, DOCTOR. I'VE GOT A *RANI* NOSE.

VERDICT:
"I can't quite see this one."

THE *Six Faces* OF DELUSION

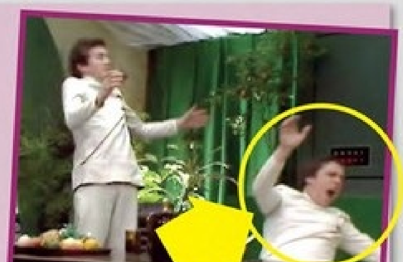
Planet of the Spiders: don't you just love it? With its intriguing Buddhist themes, its exciting chase sequence, and its groundbreaking use of Colour Separation Overlay, it's easy to overlook the fact that a surprising number of its characters appear to be named after something a bit odd. Which five of the following are true, and which one have I just made up?

Answer revealed at the bottom of the page.

1. Lupton is a village on the edge of the Lake District in Cumbria.
2. Arak is a city in the Markazi Province of Iran.
3. Neska is a mountain in the Balkan range of Bulgaria.
4. Rega is a river in north-western Poland.
5. Tuar is a clan which once ruled parts of northern India.
6. Sabor is the legislative body of the Republic of Croatia.

SUPPORTING ARTIST *of the month*

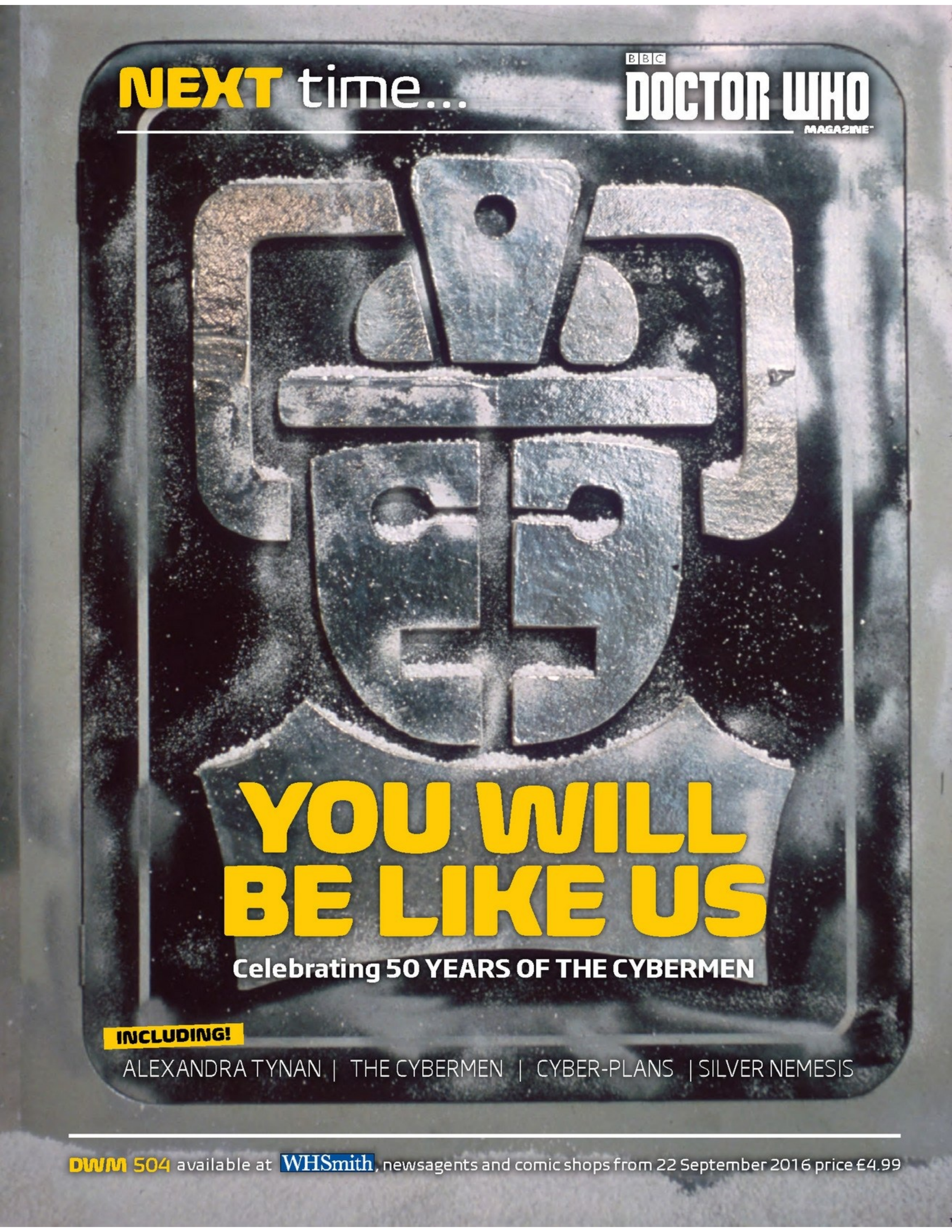
Regular readers will be aware that carrying off a death scene with dignity and respect presents a knotty challenge for the *Doctor Who* extra. Fall over too quickly, or underplay that all-important facial reaction, and the big moment can go for nothing. So let's hear it this month for the two non-speaking crewmembers of Titan Base who fall foul of the relief crew at around 7:15 in Part One of *The Invisible Enemy*. They're both splendid, but particular kudos goes to the one on the right, who has taken the interesting decision to do the whole thing in slow motion. "Eeew," goes his face, and then "Wooo," go his arms, and then "Oooh," over he goes, lowering himself sedately to the floor with a gentle press-up manoeuvre, as if time itself has paused to pay respectful tribute to his art. From 'zap' to 'hit the mat' he takes fully six seconds about it. Magnificent.



The Six Faces of Delusion: Number 3 is a mountain of nonsense. The others are all true.

NEXT time...

BBC DOCTOR WHO MAGAZINE



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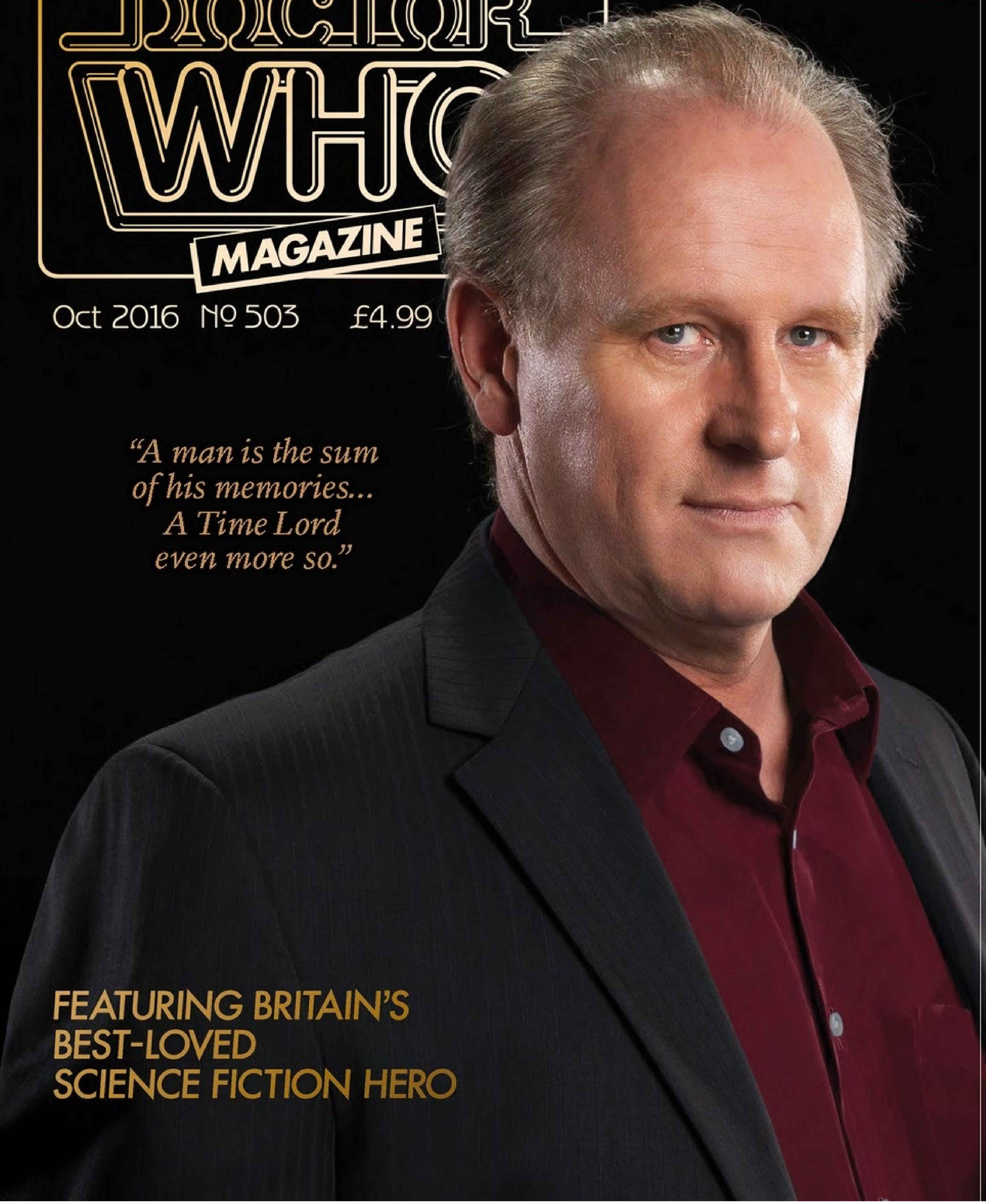

"A man is the sum of his memories... A Time Lord even more so."

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